

# THE MUSICAL TIMES

And Singing-Class Circular,

Published on the 1st of every Month.

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No. 311.—Vol. 13.

JANUARY 1, 1869.

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MUSIC IN THIS NUMBER.  
FOR THE NEW YEAR.

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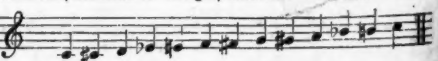
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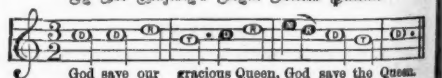
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## THE MUSICAL TIMES,

## 2nd Singing Class Circular.

JANUARY 1, 1869.

## CONCERNING ORGANS, ORGANISTS, AND ORGAN MUSIC.

We are in the habit of hearing a statement repeated—generally by those who are foreign to us, but occasionally, too, by others who are altogether free from a suspicion of alien blood—to the effect that we, as a people (although deft of finger and big of bone), are singularly impervious to art influences; that, in short, however high we may stand as mechanics, we are simply nowhere as musicians.

Now, we have no intention at present of entering into the general question as to whether this statement is altogether true or false; it must suffice for us to consider the matter just so far as it bears upon the subject we have in hand, and leave the rest to another occasion. It appears to us, then, that this unflattering charge is somewhat borne out and illustrated by the history of Organs, Organists, and Organ-music, or at least that portion of it dating from the commencement of the present century.

Many who are now living amongst us must be in a position to remember the time when organs in this country were of the most primitive description, and exhibited all the crudity of construction, without the artistic excellence, of the Snetzler and Schmidt period. The swell compass seldom or never extended below "fiddle G" or "tenor C"; the compass of the pedal board barely exceeded an octave, and the utter absence of "composition pedals," or any mechanical means of overcoming, or at least reducing, the difficulties natural to an instrument of such magnitude, rendered the duties of a cathedral organist considerably more onerous than pleasant; or rather, we should have said, *might* have rendered; for, in point of fact, organ playing was at this time in its infancy, and a repertory of organ music, *per se*, was hardly in existence. It is true that various publications saw the light under the general title of organ-music, but as they were almost equally adapted to the harpsichord and other stringed instruments of that description, it was a mere farce to call that organ music which failed to bring into play the principal characteristics of the instrument for which it was intended.

It has always been a matter of surprise to us how the cathedral organists of seventy years ago succeeded in playing through the music of an ordinary Sunday service on such unmanageable instruments as they then possessed. It is not quite an easy matter even now to accompany a choir, and successfully steer it through the difficulties of such anthems as "God is our hope" (Greene), or "O where shall wisdom be found" (Boyce), with organs possessed of all the various mechanical contrivances now in vogue; but what must it have been then? Again, with regard to voluntaries, it might be interesting to know what were the Preludes, the Interludes and Postludes of this period. We have heard a story told of an old white-haired gentleman, a professional organist (for professional organists had frequently, at that time, both the appearance and manners of gentlemen), who played on an instrument evidently of ancient date. His extemporaneous effusions were of that order not unfrequently heard even now,—a mere string of sus-

pensions, without melody, time, or rhythm. It appeared that one of the few pedal pipes belonging to this organ had succeeded in gaining his affections, through having previously effected a bond of sympathy with a neighbouring window. When this pedal pipe sounded, the window emitted a dignified and solemn rattle, which gratified the old gentleman exceedingly, and produced a gentle titillation amongst various members of the congregation, who were wont to speak of it as "a fine cathedral effect." Having once been remonstrated with on account of an unusually prolonged use he had just made of this effect, he gravely replied: "Pedals are difficult matters to manage; therefore, when I succeed in getting my foot on a good one, I think it well to keep it!" And we have no doubt this was the guiding principle of nine out of every ten organists of the period.

But even then the night was waning. And when the full light of morning shone upon the faces of the hitherto benighted organists of England, great was the flutter and excitement. From Germany came the light; therefore, towards Germany were all eyes turned. And the result of this new light was exhibited in the reconstruction of old organs, and the building of new, upon principles almost entirely in conformity with those which had found general acceptance in Germany some years before. The pedal compass became extended, the CC swell was inaugurated; equal temperament began to be looked upon as a necessity; and a large number of stops, which may be recognized by their German names, were successfully imitated by English builders and introduced into English organs.

The peculiar characteristics of the English nature had displayed themselves, first, in the quiet and easy nonchalance with which the previous state of ignorance and wretchedness had been regarded; and, secondly, in the vigour and activity displayed when the sluggish nature had been fairly aroused, and the necessity for reform had become thoroughly apparent. And we may safely aver that the reconstruction movement which succeeded, whether considered in relation to the rapidity with which it was carried out, or its eventual completeness, remains almost unparalleled in the history of any art.

It will naturally be supposed that this great movement was not carried through to its completion without the committal of some blunders. Ardent reformers are apt, in the freshness of their enthusiastic natures, to lay hold of the most salient points of a new theory, and ignore others which, presenting no remarkable external features, occasionally contain within themselves the embodiment of an important law; and so it was in this case. For whilst the previously mentioned improvements were effected with great success, the erroneous notion was still entertained that in the building of a large organ, the only means of gaining an accession of power was by increasing the number of stops of the same calibre; for example, in the specification of the York Cathedral organ, built after the fire of 1829, there were in the great organ six stops of what would be understood as 8 feet pitch, six of 4 feet, two of 3 feet, two of 2 feet, four mixtures, and four 8 feet trumpets! And it should be understood that almost all these duplicates were, both in name and quality of tone, identical.

This false principle, fortunately, was followed in but a few instances; for the true system of natural harmonics was soon recognized and adopted; and a symmetrical tonal column produced, by which the



power and (still more) the variety of the instrument were greatly increased. We may, therefore, now say with truth, that in mechanical contrivances, artistic finish, and scientific adjustment, the best organs of the best English builders are little, if at all, behind the finest specimens of Continental work. And here we might perhaps be allowed to remark, parenthetically, that if the clergy and wardens of our churches were to give more attention to obtaining finish, balance, and completeness, in the organs under their care, instead of desiring to obtain a multitude of stops at the smallest possible cost, we should have a very different class of instruments from the asthmatic specimens which are, now-a-days, only too numerous. Though, on the other hand, if the organ-builder had a proper respect for himself and his calling, he would refuse to lend himself to the dissemination of cheap abominations. Let him not forget the beneficial effect which resulted, at least in the architectural world, from the rebuke administered by Welby Pugin to the Irish bishop, who, after explaining that he wanted a church to accommodate a large number of people, named an absurdly inadequate sum as the extreme amount he could spare for it. "Make it three and sixpence more, my lord," said Pugin, "and have a tower and spire complete!"

The history of modern organ-playing presents, in so many respects, the same features as the history of organ-building, that it leaves us little to say on the subject. With the improved facilities for managing the organ came an improvement in playing, an accession of interest, and an extension of public sympathy; all these things working together to place the organists of England in a position in no degree below those of the most musical nations of Europe. And, we may add, should the coming crop of young organists in this country fulfil, in any reasonable degree, the promise they are now giving, we may look forward with confidence to their taking, at no very distant period, a position which will render them a credit to the nation.

But, although these two branches of musical art require artistic qualities of a certain order, we still feel that the statement with which this paper commenced has not yet been disproved. On the contrary, we doubt whether it has not been rather strengthened; for, although we have proved ourselves to be little, if at all, behind other nations in mechanical dexterity—which has never been doubted—it yet remains for us to dispose of the charge concerning our want of artistic feeling. This qualification, so necessary to a musician, is perhaps the only one at present wanting in the organ-builders and organists of this period; and it cannot fail to be recognised as a serious defect in those two branches of the art. But how much more serious proportions would this defect assume were we to find it in composers of organ music; for we hold it to be an unmistakeable fact that a musical composition without artistic feeling is not a musical composition at all. And this suggests a direful question: is it in consequence of the absence of this essential that the third branch of our subject has failed to keep pace with the other two? For, undoubtedly, in the production of original music for this noble instrument, we are still as far behind other nations as we ever were. The improvements in organ-building and organ-playing brought a vast amount of German music under our hands; but neither organists nor composers were stimulated by it to the production of original compositions, at

least to any perceptible extent. The names of those of our countrymen who have written, might be all told on the fingers of one hand; and the number of their productions is almost equally small. We have been occasionally favoured with one or two charming *Andantes*, or preludial pieces, but these have only served to call attention to the general nakedness of the land; and even one or two of the composers we have just hinted at have unaccountably ceased to make a sign, when they might, by their talents, have founded a school; which adds another element of difficulty in forming anything like a definite hypothesis to account for these matters. The result, however, of all this has been to cause arrangements to multiply *ad nauseam*; and the demand, which might otherwise have been created for original matter, has been diverted into less deserving channels. This fact is the more aggravating when we remember how many eminent musicians there are amongst us who have had, and still have it in their power to add lustre to their name and country.

One of the principal reasons, we suppose, that guides composers in determining whether they shall continue or cease in the production of new works, is the measure of success meted out to each particular venture. It has been our lot frequently to hear the remark, "If this is successful, I shall continue writing; if not, I shall give it up." Now, we must remind all who argue in this way, that it was not thus the great composers argued (if they argued at all about it) or worked (and they certainly *did* work). They were *always* producing, because—in addition to that inward feeling which impels the true inventor to realise his ideas, or put his conceptions into definite form—there was a true and tender devotion which the artist always felt for his art, and which caused him to feel happiest when working in it. Should a composition fail in making a success, it gave him no enduring concern; for he well knew the spring whence it had come was still flowing. But we think it has always been a distinguishing characteristic in a man of large mind to make light of matters of this nature; whilst, on the other hand, the man of limited intellect is constantly insisting upon the recognition, as a great work, of his one unsuccessful composition, ere he will think of commencing another, which might possibly turn out—if not a great effort—at least an improvement on the previous one. How often do we hear the young Beethovens and Purcells of the present day—on being told by one of those terribly "good-natured friends" what a failure their composition turned out the previous evening,—reply, "Ah! it doesn't matter; we have got other works in hand which may turn the tables entirely." The disappointed Jones, on the contrary, exhibits his disgust at the public want of appreciation, and says he shall not again waste his valuable time and talents in the endeavour to enlighten an ignorant and ungrateful public; and lays flattering unction to his little soul by thinking over the early struggles of Haydn, Mozart, Beethoven, and—Jones!

It may not be altogether without value if we dwell for a moment on a few of the characteristics of "the disappointed musician;" who, in one or other of his peculiar features, is known to every one, and in the aggregate of his oddities is recognised as a bore of the first order. He generally has a circle of good-natured friends, who are not altogether unwilling to accept his estimate of his own abilities; and thus render his conceit, and his tendency to complain of

his treatment, chronic. These friends, who invariably speak of him as "poor Jones," busy themselves in the endeavour to obtain pupils for him; and, in the event of their succeeding, Jones, instead of commencing in an honest and manly way to improve his pupils in the art, takes the earliest opportunity of initiating them into the mysteries of the unsuccessful composition, and drivels over it to such an extent that the pupils—feeling they have learnt a little too much of Jones, and much too little of music—decline to continue their lessons, and he is once more a martyr. There is, too, a musical character less easily recognised; one who, either from a want of leisure or inclination, produces a composition at very wide intervals, and, in consequence, makes no "way" in his art. All those who have gone through the experience of producing original matter, will agree with us that in the working out of a conception several ideas are evolved of a novel and useful nature which place us, so to speak, on a higher step of the ladder of experience; but which, if not quickly followed up, gradually fade from the mind, eventually landing us just where we were before. Therefore it is, this composer's efforts exhibit such a remarkable similarity to each other, and such an entire want of natural development and improvement.

Again, there is another and rather a numerous class of musicians who, simply because they have studied the art of thorough-bass and counterpoint, think themselves quite qualified to produce any number of musical compositions, utterly regardless of the fact that inspiration is the first thing necessary, and that without it they could no more become composers than, by the simple process of blackening their faces, they could convert themselves into actual negroes. They are quite unable to see that their line of argument would go to prove that a course of English grammar alone would enable a man to become a poet or dramatist.

But the most extraordinary specimen of all is the man who, barely knowing the primary rules in music, and innocent of the slightest suspicion of invention, thinks he is bound to assert himself as a composer merely because he plays a church organ!—enter-taining the notion that a man who plays a hymn-tune and trains a choir would be admitting his education to be incomplete, if he failed to claim the power of composing an Oratorio. Fortunately, he seldom or never tries; but ordinarily confines himself to such moderate flights as single and double chants, kyries, and hymn-tunes; sometimes venturing to write an anthem "for a special occasion," which, in course of time, is nervously exhibited to some higher authority, with the remark,—"It is not unlikely you may find some errors in it, for it was written in a great hurry, and I have not had leisure to look it over since." Should it be answered that there are several mistakes in it—and, indeed, the whole thing is a mistake—his disappointment and chagrin shows itself plainly, though he tries to put it off with the excuse,—"Ah! possibly it is rather queer; but I should like you, to see some of the things I have not quite finished; very different from this, I assure you." It is perfectly useless to explain to him how much better it would be were he to confine himself to that which he really can do decently, without striving after that for which he does not possess a single qualification. You might as well hope to soothe a cat by stroking its hair the wrong way, as expect to smooth matters over with him whilst denying him the only merit he cares to claim.

We cannot tell whether the tendency of these remarks will be to prove the truth of the charge mentioned in the opening of this paper. Our intention was merely to attract the notice of English musicians to the fact that, whilst other matters more or less intimately connected with organs are developing themselves in a natural and healthy manner, organ compositions of any value still remain comparatively limited in number. There have certainly been, within the last twelve months, some indications of returning consciousness on the part of several well-known writers, in the shape of an issue of original compositions for the organ. But how long may this activity be expected to last? Is it the result of a mere passing whim, or is it destined to be the commencement of a thorough awakening from the lethargy which has so long held entire possession of them?

We should be glad, too, if some of our remarks tended to dispel the notion, in however small a degree, that the art of composing music is a mere question of education, and nothing more. And doubly gratified should we be to learn we had been the means of refuting the more widely-spread supposition, that good music can be written by those who have had no education in the art of composing.

#### MONDAY POPULAR CONCERTS.

At the Concert on the 7th ult., Corelli's Violin Sonata in D major, very excellently played by Herr Straus, was historically interesting, and received that well measured applause with which a schoolmaster is greeted when he delivers a scientific lecture to his pupils. Mr. J. F. Barnett's performance of Beethoven's Pianoforte Sonata, Op. 53, was replete with new readings; but remarkable for that rapidity and facility of execution of which he has already given such ample proof before the public. Beethoven's Septet, performed to perfection by Messrs. Straus, H. Blagrove, Lazarus, C. Harper, Wotton, Piatti, and Reynolds delighted every hearer, as it always does whenever and wherever it is played. The last Concert before Christmas, on the 14th ult., introduced Schubert's Quartet in G major, for the first time. The most ardent admirer of this composer could scarcely say that the first movement of this work appeals to any save those who blindly admit that incoherence must be beauty; and that what they do not understand must of necessity be beyond them. Passages indeed there are so exquisite as to make us long for that power which can turn such wealth of invention to the best account; but the effect of the entire movement is disappointing, a feeling which is materially aided by its excessive length. The *Andante*, based on a beautiful and melodious subject, and the *Scherzo* and *Trio* (two movements most happily contrasted), made ample amends, however, for the shortcomings of the first movement; and the *Finale* (a most animated movement, full of effect), brought the Quartet to a termination with the utmost success; and the applause was loud and general. Miss Agnes Zimmermann, who made her first appearance at these Concerts, played Mendelssohn's early Pianoforte Sonata in E major, with a finished grace, power, and executive ability which fairly took the audience by surprise. No Sonata, perhaps, could have been selected more capable of testing the qualifications of a really intellectual pianist; for into this work the composer seems to have thrown so many different shades of feeling, and to have endeavoured so earnestly to give utterance to his innermost thoughts in the language he had chosen, that mere manipulative power would be but of small service in the interpretation of such a composition. That Miss Zimmermann was fully competent to grapple with all the difficulties we have mentioned was manifest to all: the placid opening, in 3/4 rhythm, was most exquisitely phrased, the *Scherzo* and *Trio* (the first, *Tempo di Marcia*, in F sharp minor,

and the second in D major) were given with a delicacy and precision of accent beyond all praise; and the final movement (preceded by the *Andante*, with the dreamy *recitative* passages), was thrown off with an impetuosity and abandon so thoroughly in the true spirit of the movement as to raise a tumult of applause at the end, which was so prolonged that Miss Zimmermann was compelled to return to the platform and again bow her acknowledgments. We have left ourselves no space to say more than that in Beethoven's Pianoforte and Violoncello Duet (Op. 69), which she played with Signor Piatti, Miss Zimmermann was no less successful than in her first piece. The vocalist was Miss Cecilia Westbrook, who gave two songs, to Mr. Benedict's pianoforte accompaniment, with much effect.

#### ROYAL ACADEMY OF MUSIC.

THE competition for the Potter Exhibition and Westmorland Scholarship, took place on Saturday the 19th ult. at the Institution, in Tenterden Street, Hanover Square, the examiners being the Principal (Professor Sterndale Bennett) Mr. G. A. Macfarren, Mr. W. G. Cusins, Mr. F. R. Cox, and Mr. H. C. Lunn. The results were as follows: *Potter Exhibition*—Miss Mary E. Christian, elected; Miss Pocklington, commended. *Westmorland Scholarship*—Miss Rebecca Jewell, elected; Miss Fanny Lanham, highly commended; Misses Goode and Gill, commended.

#### ITALY.

ON the 14th December, was given at the Church of Santa Croce, in Florence, a performance of Mozart's *Requiem* as a tribute to the memory of Rossini. Before the Service began, the fine band of the National Guard played the tenor solo, "Cujus Animam," from Rossini's *Stabat Mater*. There was a good orchestra and chorus for the *Requiem*; but from the practice which exists in Italy of excluding female vocalists from joining in Church performances—giving the treble and alto parts to boys—the full effect of the music was marred. After the *Sanctus* and *Hosanna*, Rossini's "Dal tuo Stellato Soglio," from his *Mosè in Egitto* was introduced, arranged for instruments, with solo part for violin; which latter was executed to perfection by Camillo Sivori. The whole performance formed an unusual treat, and gave general satisfaction.

In Genoa, on the same date, Cherubini's solemn Mass in D minor, for men's voices, with organ and orchestra, was performed, in honour of Rossini's memory, at the Church of the Annunziata. It is well to see these special performances of sacred music beginning to take place in Italy; where, ordinarily, scraps from operas and pieces arranged from popular airs, offend the taste of those who attend Divine Service there. It has been long a disgrace that, in a country that possesses so fine a native School of Art for Church music, so infamous a custom should prevail; and it is to be hoped that as the performance of strictly mass-music gradually becomes re-established, so the need for having women's voices to execute the parts composed for them, will be more and more perceived, and the permission for their use in ecclesiastical service will ultimately be conceded.

The Concerts of classical music given in Genoa by Maestro Lavignino this season have, as usual, comprised several excellent compositions; and have assembled together the combined talent of professional and amateur executants best capable of lending effect to their performance. Among the former may especially be mentioned the excellent tenor singer, Signor Perotti; who, at the third concert on the 5th December, sang Donizetti's "Alma soave e cara," and Schubert's "Dein ist mein herz," with exquisite expression; also taking part in Costa's very effective quartett, "Ecco quel fiero istante." As a recognition of Signor Perotti's musician-like performance, and of the obliging manner in which he had lent his services on this occasion, he was presented with a handsome photograph album, bound in carved wood, and

mounted in raised silver ornaments and clasps, the first pages of which contained photo portraits of those ladies and gentlemen who assisted at the mattinata when he sang. We understand that there is every probability of an English audience enjoying the advantage of hearing Signor Perotti; as it is whispered that he is likely to be engaged in London this next spring. If so, we congratulate the opera-goers there on the treat that is in store for them. The chief instrumental star at these concerts this season, has been a lady amateur pianiste, of high merit, Mrs. Thompson, who gave, on successive occasions, Mozart's Sonata (No. 7) for pianoforte and violin. A pianoforte "Legend" on the subject of *Lurley* (not only composed by Mrs. Thompson herself, but to which descriptive verses were written by her, that were appended in the programme;) Handel's air, with variations, "The Harmonious Blacksmith;" Beethoven's Trio (Op. 97) for pianoforte, violin, and violoncello; and a pianoforte Sonata, by Clementi. An attractive feature of these concerts, was the performance of two unaccompanied vocal pieces, Morley's "Now is the Month of Maying," and Mendelssohn's charming four-part song of "Autumn."

MESSRS. ASHWORTH, of Manchester, have forwarded to us a portfolio which appears far superior to any we have hitherto seen. It is called the "Patent Looped Binder Portfolio." A great recommendation of this new invention is that the music can be most securely placed in the portfolio, and removed without disturbing any other piece. The accompanying instructions will enable any person to fix the music in its place without the slightest difficulty; and we have little doubt that when it becomes more known, the "Looped Binder Portfolio" will come into general use, not only for music, but for periodicals and papers of any kind.

THE City Musical and Elocutionary Society gave an Entertainment on Friday evening, the 18th ult., at the Albion Hall, London Wall, for the benefit of Mr. F. M. Wenborn (director and chairman). Artists, Miss Minnie Mellis, Miss Marian Bohn, Miss Pembroke, Miss Riseam, and Miss Mary Ann Potter, Mr. Frank Percival, Mr. A. T. Carter, Mr. A. J. Hubbard, Mr. B. Trotman, and Mr. Theodore Distin. Pianist, Miss Mary Ann Potter. The hall was well filled, and the entertainment passed off with great *éclat*.

WELSH NATIONAL EISTEDDFOD, 1869.—The next national Eisteddfod for the whole of the principality will be held the first week in August, in the ancient town of Brecon. The musical subjects and prizes are to be arranged by Mr. Brinley Richards, and are not yet published.

On Sunday, the 18th ult., the Organ originally presented to the church of St. Ann's, Westminster, Soho, by His Majesty King George the Third, was re-opened by Mr. Jekyll (organist of St. George's, Hanover Square), who displayed the beauties of the instrument with great ability. The musical part of the service was well rendered by the amateur choir, under the direction of their experienced choir-master, Mr. Ralph Wilkinson (gentleman of Her Majesty's Chapel Royal, St. James's). The re-construction of the organ has been entrusted to Mr. J. Walker, of Francis Street, Tottenham Court Road; and the whole expense will be met by Arthur Wade, Esq. son of the Incumbent.

MADAME EUGENE OSWALD's Concert at St. George's Hall, on the 12th ult., again enabled that accomplished pianist to prove her legitimate claims to public favour as an exponent of classical music. The programme was excellently selected; and every piece was received with the strongest demonstrations of approval by a highly appreciative audience.

WE are glad to find that the following letter, relative to the coming Worcester Musical Festival, has



been addressed to the local papers:—"Sir, I have the pleasure to inform you that, at the request of the Provisional Committee (of which the Lord Bishop is chairman) appointed by the Stewards in 1866, the Dean and Chapter have, with their accustomed courtesy, granted the use of the Cathedral and College Hall for the Festival proposed to be held in the autumn of 1869.—Yours truly, PHILIP H. WILLIAMS, M.D., Hon. Sec., Worcester, December 7th, 1868."

The Camden Lecture Hall, Camden Town, was opened on the 17th ult., when a Concert was given under the direction of Mr. Henry Coulson, assisted by the Misses Constance and Annie Vernon, Miss Louise Fonseca, and Messrs. F. Busby, Macdonald, and A. B. Norrie. The programme included several solos, duets, glees, &c., all of which were well received. Miss Annie Herbert performed Mendelssohn's pianoforte Capriccio in E minor, and was encored. Mr. William Langman ably accompanied all the vocal music. The room, being a very excellent one for sound, will be found useful for concerts, soirées, &c.

A CONCERT was given on the 18th ult., in the Boys' School Room, at St. Mark's, Whitechapel, by the combined forces of the H Division of Police (Mr. Lake, bandmaster), and the St. Mark's Glee Club. The band performed with taste and precision several selections. The glees were Mr. Barnby's "Sweet and low," "Hail, smiling morn," "Strike the lyre," &c. Miss Howard and Mr. Kilburn presided at the harmonium.

A CORRESPONDENT speaks in high terms of the singing of Miss Pembroke (a contralto, pupil of Miss Blanche Reeves), who made quite an effect at a Concert given by a Society calling itself "James's Concert Company," at the Pimlico Rooms, on the 30th November.

THE South Norwood Musical Society gave its first Concert in the New Public Hall, on the 21st ult. The programme was miscellaneous; in part taken from the *Messiah*, in part secular. Of the secular pieces, "Holly Berries," by the conductor (Mr. W. J. Westbrook), "Up, brothers, up," by Calkin, and Rossini's "Carnovale," deserve particular mention. The members of the Society were assisted in the solo department by Miss Lucey. Messrs. Lester and Musgrave. The Society has apparently received a large augmentation since the last Concert, which argues well for its stability and for the good feeling of the locality towards it. Mr. J. P. Bates accompanied with his usual ability.

The West London Sacred Choral Society, held the second of its present series of six Public Rehearsals, on Friday the 18th ult. (at No. 71, Welbeck Street), under the direction of Mr. H. C. Freeman. The work rehearsed was Handel's *Messiah*, the solos in which were excellently rendered by Mesdames Lily Simister (soprano), Jessie L'Evesque (contralto), Messrs. Alfred Hemming (tenor), and W. Lloyd Owen (bass). The band and chorus acquitted themselves in a manner which elicited frequent marks of approval from a very attentive audience. The next of the series will be held on Friday, the 22nd inst., when a selection from the works of Mozart, Beethoven, &c. will be given.

Mr. Verrinder informs us that from 232 applicants, he has selected the following gentlemen, who will in future form the choir at Christ Church, Lancaster Gate. Altos, Messrs. Noble and Reeves; tenors, Greenhill and Mansfield; basses, Stepan and Matthews.

We understand that Mr. Edwin Lister has been appointed a Lay-Vicar of Winchester Cathedral.

THE members of the North London Choral Association gave their tenth annual performance of the *Messiah*, in the New Town Hall, Shoreditch, on Monday, the 14th ult., under the direction of Mr. M. R. Bassell. The principal vocalists were Miss Kate Frankford, Miss Emily Dixon, Miss E. Riseam, Mr. Wilbye Cooper, and Mr. Lawler. The choruses gave great satisfaction to a

numerous audience. The band was led by Messrs Silberberg and Bent.

A COPY of the *Oxford Undergraduate's Journal* has been forwarded to us, in which appears a letter signed "A professional musician behind the scenes," giving the true account of an incident which occurred at Mr. Sims Reeves's Ballad Concert, lately given at Oxford. It seems that Madame Patey-Whytock had been encored in a song; that she returned to the platform, bowed her acknowledgments, but refused to sing again. Hereupon rose the usual storm of shouts and hisses invariably raised by a British public, whenever an artist declines to do double duty; in the midst of which Herr Willem Coenen appeared to perform a pianoforte solo. In spite of this tumult, which rose and fell at intervals, Herr Coenen played what was set down for him on the programme, and retired amid enthusiastic applause. The effect of the disgraceful noise which he had been subjected to, however, so affected his nervous system, that he had barely succeeded in reaching the artists' room, when he fell down in a swoon. Mr. Sims Reeves was to sing next; but with his accompanist in a fainting fit, it was necessary that an apology should be made for a slight delay. This apology was however misinterpreted by the audience, and supposed to refer to Mr. Sims Reeves himself. With violent exclamations, the great tenor was therefore impatiently called for; and when he at length appeared, followed by Herr Coenen, the latter was perceptibly suffering from nervous agitation. If this be the true version of the affair, we think it simply a disgrace which no after enthusiasm on the part of an audience can remove. If artists are to be treated as mere machines to be set in motion for the amusement of an audience for any length of time, we think the sooner the question is brought to an issue the better; and we, who have always steadily opposed the system of encores, shall be glad on all occasions to support vocalists who will do their utmost to resist a custom which has now grown into a national nuisance.

THE Fourth Concert, in aid of the St. John's Church Organ Fund, was held at the Angell Town Institution, Brixton, on Friday evening, the 11th ult. Several part-songs were admirably sung by the choir. The principal solo vocalists were Miss Foster, Mr. A. Hubbard, and Mr. Rogers; Mrs. Davis, Miss De Salis, Mrs. Pearson, Miss W. Mansfield, Mr. De Salis, and Mr. Wright (members of the St. John's Choir), also took solos on the occasion, with much success; and the "St. John's Orpheus Quartett" (consisting of Messrs. C. Morgan, Pittard, Stephens, and Daniel), made a first appearance, and thoroughly deserved the enthusiastic encore awarded to the "Three Chafers." Mr. Bamford was the instrumentalist, and gave a pianoforte fantasia with good effect. Mr. John Read was an able and energetic conductor.

ON the 8th ult., J. J. Haite's Cantata, *Abraham's Sacrifice*, was performed at the Manor Rooms, Hackney, with much success. The principal vocalists were Miss Kate Frankford, Mr. Lewis Thomas, and Mr. Albert James. The band was complete in every department, and highly efficient. Miss Kate Frankford gained an enthusiastic encore for one of her arias; and Mr. Lewis Thomas and Mr. James were most effective in the music allotted to them. A chorus and trio were encored, and other demands for repetition were made, which were disregarded by the conductor.

MADAME PAREPA-ROSA (whose success in America we have on two or three occasions alluded to) has been lately amongst the Mormons. She gave a Concert at the Salt Lake Theatre, on the 14th Nov., and was most enthusiastically received; the applause being so prolonged after each song, that in one case she was compelled to return and yield to the encore. In a notice of the Concert, a local paper says: "Such an assembly of the élite of the city and neighbouring settlements, we

have not seen before for some time; and it must have satisfied even the dubious that there is considerable love and admiration out here in the wilderness, of the beautiful in art."

THE new organ (built by Messrs. Forster and Andrews, of Hull, which has just been erected in the Wesleyan Chapel, Kentish Town, was opened on the 2nd ult., by Mr. W. T. Best, of Liverpool. The instrument has 28 registers, and 1,492 pipes; and its capabilities were most ably displayed by Mr. Best, who performed a selection of classical sacred music with his usual success.

THE excellent chamber Concerts of Mr. Henry Holmes and Signor Pezze, under the title of "Musical Winter Evenings," deserve more than a passing word of commendation. The series of four performances included some of the choicest works of the best composers; and on every occasion they have been rendered in a manner so thoroughly artistic, as to delight all listeners. At each concert the programme included two large instrumental works, as well as solo and vocal music. We have on former occasions spoken in terms of the highest praise of Mr. Henry Holmes's violin playing; and have now to add, that in leading the quartets at these concerts, he has exhibited not only the most perfect execution, but the most refined conception of the meaning of the composer. We can also bear testimony to the able playing of Signor Pezze throughout the whole of the arduous music contained in the programmes. At the fourth concert an interesting feature was Corelli's Violin Sonata in G major (Op. 5), executed to perfection by Mr. Henry Holmes and Mr. Walter Macfarren, who played the pianoforte accompaniment, arranged upon the original bass, by Mr. Holmes. We must also award unqualified praise to Mr. Deacon and Signor Pezze, for their finished performance of Mendelssohn's Sonata in D major, for pianoforte and violoncello. Amongst the pianists at these performances, besides Mr. Walter Macfarren and Mr. Deacon, Herr Pauer and Mr. Silas have appeared. As a new comer, Miss Watts must be especially commended for her exquisite rendering of two songs at the second concert; and our notice would be incomplete were we not to mention that in the quartets the second violin was played by Mr. Folkes, and the viola by Mr. A. Burnett, in a manner fully worthy of their reputation.

MR. and MRS. Richard Blagrove (Miss Freeth) had the honour of giving a Concertina and Pianoforte Recital before their Royal Highnesses the Crown Prince and Princess of Prussia (Princess Royal), Princess Louise, His Serene Highness the Prince and Her Royal Highness the Princess of Teck, and the Ladies and Gentlemen in Waiting, in the Red Drawing Room at Windsor Castle, on Monday evening, Nov. 23rd.

THE circumstances connected with a Concert lately given at Swansea, for the benefit of Miss Francis, are of so exceptional a character, that we remove our account of it from the "Summary of Country News," in order to direct the attention of our readers, more especially to the subject. Miss Francis gained the vocal scholarship of £50 at the Chester Eisteddfod in 1866; and Mr. Brinley Richards promised at that time that if arrangements could be made to get up a Concert for her benefit, to enable her to enter the Royal Academy of Music, he would give his gratuitous aid, and travel specially from London, at his own expense. Not only has Mr. Richards rigidly performed his promise; but it appears that Messrs. Broadwood, of London, sent down a grand pianoforte free of expense, and that the Great Western Railway Company conveyed the instrument to and fro gratis. The concert was, in every respect, a great success. Mr. Richards played several of his most attractive pieces; and joined M. Pague in two pianoforte and violoncello duets. Miss Francis (who was accompanied by her master, Mr. R. B. Wall) displayed a soprano voice of remarkable purity; and gave promise that she would,

like her predecessors, Miss Edith Wynne and Miss Edmonds, fully justify the high expectations formed of her. Mr. Francis, her father (who is a mechanic), brought his choir, of 160 voices, which he has most successfully trained, to assist upon the occasion. At the end of the Concert the Mayor of Swansea, Mr. C. T. Wilson, proposed a vote of thanks to Mr. Brinley Richards, for his gratuitous services, which was seconded by Mr. E. M. Richards, M.P., for Cardiganshire, and carried with acclamations.

MR. T. H. WRIGHT'S Harp Recital, during the past month, which took place, as usual, at Messrs. Erard's, was attended by a crowded audience. The increased use and appreciation of the harp has considerably advanced through Mr. Wright's efforts. Selections from Handel, Haydn, Mozart, Cherubini, Gluck, Alvars, Godefrid, and Bochs, were performed by Mr. Wright, as well as some of his own compositions.

THE Dublin papers speak in the highest terms of the organ performance of Master Charlie Speer, who is only eight years of age. He is a pupil of Mr. Houghton, and evidently shows not only mechanical proficiency; but an appreciation of the music he performs, far beyond what could be expected from so young a child.

THE Westbourne Choral Union gave a highly successful Concert at Westbourne Hall, on the 1st ult. Several glees and part-songs were sung with commendable precision and spirit by the members, giving ample proof of the careful training they had been subjected to by their conductor, Mr. J. W. Rattee. The principal vocalists—the Misses Tinson, Messrs. Stenson, Lapworth and Farrey—gave several songs with admirable effect; and Mr. Charles Gardner was much applauded in two pianoforte solos, one being Beethoven's "Sonata Pathétique," and the other a Fantasia of his own, upon Welsh airs. Mr. J. W. Rattee was the conductor. As this was the first Concert given by this young Society, we have much pleasure in recording so favourable a verdict on its efforts.

THE Newcomen's Choral Society gave its Second Evening Concert at the School-room, King-street, Southwark, on Tuesday, the 1st ult. Vocalists, Miss Poole, Miss Palmer, Mr. Wilbye Cooper, and Mr. Renwick; instrumentalists, Mr. T. Harper (trumpet), Mr. J. Balsir Chatterton (harpist to H.M. the Queen), and Mr. H. Vincent Lewis, R.A. (piano); conductor, Mr. W. Taylor. The Concert was, in every respect, highly successful.

We understand that the lowering of the musical pitch in England is shortly about to assume a practical form. The letter of Mr. Sims Reeves, addressed to the *Athenæum*, in which he positively refuses to sing at the Sacred Harmonic Society whilst the present high pitch is maintained, has decided the matter; and as most of the competent musicians of the country are, to our knowledge, ranged on his side, there can be little doubt that, whatever may be the difficulties to be overcome, the change must be made. During the ensuing season a series of six concerts will be given, at St. James' Hall, in which the standard French pitch will be adopted. These concerts will consist exclusively of sacred music (and mostly of Oratorios), and Mr. Sims Reeves has pledged himself to sing at each performance. Amongst the works to be given, Handel's *Jephtha* will be one of the most interesting; not only on account of its being almost a novelty to a London audience, but because the tenor part is so peculiarly fitted to the grandeur and power of Mr. Reeves's style and voice. There will be a carefully chosen band, of between fifty and sixty performers; and the chorus will consist of Mr. Joseph Barnby's choir. We have always been of opinion that a certain coarseness of effect observable in most of our Oratorio performances in the metropolis, is

inseparable from the prevailing notion that quantity rather than quality should be put forth as the real attraction; and we look forward, therefore, with the utmost interest to a series of concerts in which delicacy and refinement, both with the choir and orchestra, may be shown to be compatible with energy, precision, and true musical power.

### Rebichs.

NOVELLO, EWER AND CO.

*Novello's Original Octavo Edition of Mozart's Litania De Venerabile Sacramentum, in B flat.*

This is the work to which I alluded last month when discussing the other composition by the same composer to the same text. The present is, by four years, the earlier of the two; the autograph, which is in the possession of Mr. A. André, of Offenbach, being superscribed "Lytaniae de Venerabili. Del Sign. Cavaliere Amadeo Wolfg. Mozart nel Mese di Marzo 1772." Another quotation from this manuscript will interestingly exemplify Mozart's self-satisfaction in the work, and his pious habit of mind which prompted him to regard his artistic labour as an act of devotion, and its completion as an occasion for thanks; there is written at the close, "Finis, I.O.D.G."—I presume, Jesu Onore, Deo Gloria; it was common with the musicians and other artists of the time to subscribe their works with some such words of reverence as these, and the custom may be considered as a token of the earnestness wherewith the works were undertaken, rather than any instance of its application being esteemed a mere act of conventionality.

Mozart was at the time recently returned from his second visit to Italy, whither he had been called to produce his *Serenata of Ascanio in Alba*, at Milan, during the festivities in honour of the marriage of the Archduke Ferdinand, in October, 1771. When he reached home at Salzburg, another festival gave further opportunity for the active exercise of the young musician's powers; this was the installation of a new Archbishop, which took place on the 14th of March, 1772, when another *Senerata*, *Il Sogno di Scipione*, was performed; and the correspondence of dates seems to indicate that the Litany before us may have been written for the same occasion. The use of the Litany of the Holy Sacrament is quite exceptional in the Roman Church, which accounts for the little knowledge of either of Mozart's settings of the text; and the coincident inauguration of the potentate may account for our composer having been required to write the work under present notice. Besides the two compositions to this text, he also wrote two Litanies of the Blessed Virgin, in fulfilment of his Salzburg engagement, the text of which is distinct from this as the occasion must have been for their performance.

We may well admire the fertility which is proved by the rapid production within so brief a period of the several extensive works that have been named, besides many smaller pieces; but we must still more wonder at the maturity these works evince in a lad of sixteen years of age, who herein shows the consummate skill of an experienced master. In this respect, the setting in B flat fully equals the companion work of later date; but in respect of the beauty of its musical ideas, and the poetical illustrations of the words which it presents, this cannot be estimated but as far inferior to the other. One marked exception, however, from the average level of the work, is the noble chorus, "Pignus futuræ gloriæ," which in due place will be subject for special comment. We read with interest, nay with astonishment, the general statement of an artist's precocity, and we accept easily the impression of an early power to produce charming and even beautiful ideas; but it is matter of amazement to find the living proof, in a substantial work of art, to establish that Mozart's early maturity was equal to his facility of invention, and that he had not only the gift of ideas, but, while still in his boyhood, the power of developing them with such

proficiency as amply rewards, and rarely results but from a long course of study. Such mastery is obvious throughout every number in the work under consideration, and though the master was but once most brightly inspired in the whole course of his task, he ever shows himself so practised a workman as to handle his indifferent materials with perfect skill, and to give musicianly interest to his treatment of comparatively unattractive phrases.

Our usual notion of a Litany, who derive it from witnessing the performance of the one in the Service of the Church of England, is an extensive prayer, or series of prayers, the subject matter of which is delivered by a solo voice, and this is interspersed with responsive, or rather complementary adjurations by the chorus. The text of the Litany now under notice is constructed upon precisely the same form, with a sentences apparently for the priest and an antiphon for the people; but its treatment by Mozart is, in both his settings, according to an entirely different distribution of means. In each of these works there are passages for chorus and passages for solo voices; but the musical construction is independent of that of the text, and though the composition aims at expressing and enforcing the purport of the words—less, indeed, in this earlier than in the other work—its plan or design has no reference to the division of the text between priest and people, or any analogous separation of the sentences from their conclusive responses. The words "Miserere Nobis," which complete every clause of the whole, are assigned usually to the same voice or number of voices that have sung the foregoing phrase,—an arrangement that gives a more personal character to each section of the Litany, than the whole would bear if performed according to the usage of the English Church, and takes from the congregational effect which our Litany has when even the responses are sung by the choir only, without the participation of the public. It is, perhaps, a result of this arrangement that each section has its particular and complete expression; and a chief point of interest throughout the work is to notice how variously those ever recurring words of deprecation are rendered, according to the several qualities of the Divinity to which successively they are addressed.

The first number, "Kyrie," comprises the first seven clauses of our English Litany, ending with the address to the Trinity; and its signification will best be felt if we associate in our mind the music with those familiar passages. One might seek far for another so vivacious an embodiment of a prayer for mercy; but it is to be remembered that it was a jubilant occasion which this work was intended to celebrate, and that the festival which induced the composition must also have compelled its generally pervading character. One might fancy, indeed, that the brief *Adagio* with which the chorus enters, and which is veritably an episode in the design of the movement, had been an after thought; so entirely exceptional is it from the gaiety of the orchestral prelude, and the resumption of this in the developed sequel of the piece, one might fancy that, having written the whole *Allegro* without any interruption, and with the thought only present to his mind of the joyfulness that greeted the new prelate, Mozart had some stings of conscience at initiating a religious solemnity in so secular a manner, and interpolated therefore these few slow phrases to give due gravity at least to the outset of his work. Two short solos, respectively for alto and soprano, relieve the effect of the choral voices, but apparently have no higher, or indeed other object in the structure of the movement.

No. 2 is an air for soprano, to the words beginning "Panis vivus," which is rather graceful than beautiful, but vocal, at least, and flowing.

Nos. 3 and 4 are linked together by a couple of bars of modulation; and, as each consists of two movements that are similarly connected, it is difficult to guess why they should be classed as separate pieces, since the whole series is not divided into four distinct numbers. This chain of pieces opens with an *Adagio* at the words, "Verbum caro



factum," which is successfully designed to make most impressive the mystery of the incarnate Word, under which aspect the Deity is here adored; a sequence of modulation, which is surprisingly beautiful, anticipates some of the most felicitous moments of the latest period of the master, and shows him to have forefelt as much the import of the text as the technical means of giving utterance to the awe with which he regarded this. The setting of the same passage is an incident of conspicuous interest in Mozart's other version of the Litany; and is, indeed, another and a still higher rendering of the same idea of the text that is here presented. Hence, we may gather that—however sometimes necessitated by the external circumstances of the occasion, by the capabilities of his executants, or by the capacities of his listeners, to veil his true feelings under a trivial manner—our artist had so profound a religious sense as fully to warrant the dedication of his talents to the Church's service. Mozart's religion was a source of cheerfulness to him; and this he made it to all whom he approached. Thus, even in his last and greatest work, every portion of the text that will consistently admit of it, is brightened by the love-colour of his hopeful mind; and so, here, a succession of sentences from that beginning "Hostia sancta," is set to an animated *Allegro*, in which solos for soprano, alto, and bass, are effectively alternated with choral phrases. The music for the single word, "Tremendum," aims, and not in vain, at grandeur. The theorist, as much as the lover of beauty, may rest with interest upon a progression which our composer sometimes afterwards employed, but which is almost peculiar to him; I mean a resolution of the first inversion of a chord of the minor 9th and 7th of D upon the first inversion of the chord of D minor, and the analogous resolution of the inverted chord of the major 9th of C upon an inversion of the chord of C minor.



The remarkable effect of this resolution supersedes all argument in its justification; and they must be content to admire who are unable to account for it. A change of movement, from *Adagio* to *Allegro*, distinguishes the continuation of the sentence, "ae vivificum Sacramentum," &c., and almost ostentatiously, if not extravagantly, divides the fear-making from the life-giving quality, which are the two attributes of the Holy Sacrament declared in this unbroken sentence. The extreme conciseness of these two latter portions of the series makes the more remarkable their separate numbering from the former two, since they would appear but as a broken member if heard apart from the preceding.

"Panis Omnipotentia," are the first words of an air for tenor, which constitutes No. 5. This is broad and simple, and if not irresistibly attractive, is fully satisfactory. What is most to be observed in it is its curious evidence of the different development of the tenor voice which prevailed a century since, from that which is at present practised. Here we have a passage that rises to A flat, and many and many a G above the staff, but several cadences, and even the final close, upon the low E flat. On the other hand, the tendency of our own singers is to concentrate so much the power of the voice in the upper part of its register, that there is scarcely a tenor who could terminate this song with good effect, and not one who would not close it with better effect if he ended an octave higher than the written note. Is it, then, that composers now compel singers to train their voices in order to give concluding brilliancy to an air; or that composers, who are the slaves of everybody else, are subordinate to singers too, and are themselves condemned to twist their thoughts into the trim that best accommodates the fashion of the

vocalists? Everything follows the fashion; and, whereas in personalities this fluctuates, as we have recently experienced, between light and dark hair and complexion, in tenor voices it has shifted from the equal cultivation of the entire compass to the aggrandisement of a few notes at the expense of the rest.

The next two numbers are again musically connected, though there is no more special relationship between the two sentences to which they are set than any other two in the Litany. They are entirely for chorus. No. 6, "Vaticum in Domino morientium," derives solemnity from its chromatic modulations, as much as from its slow tempo. It forms a worthy introduction to the succeeding piece, into which its half-close naturally leads, and the effect of which it much enhances. No. 7 is the truly grand chorus, "Pignus futurae gloriae," which is, in every respect, the most remarkable piece in the work; and is, indeed, so admirable as to command frequent separate attention, and to have been often performed together with the foregoing movement, which, as has been shown, is manifestly planned to prepare the way for it, apart from the rest of the Litany. Otto Jahn, whose description of the autograph of this work I have followed, states that the original MS. of the present movement shows many corrections, erasures of bars, and other alterations, that prove unusual pains have been spent upon it. We may hence suppose that the boy Mozart had not yet attained to the avowed and certified habit of the man of riper years, the habit of completing always a composition in his mind before committing a note of it to paper. It is curious to observe the mental process whereby a work of art may have been wrought to its perfection, but totally immaterial to its merit and to its effect. It signifies nothing, then, that the evidence remains of how carefully this masterpiece was elaborated; that it is a masterpiece is the happy result, and this truth must be felt by everyone who knows the composition. It is a fugue, in the broad diatonic style, which would have done honour to any, the best, of the contrapuntists of an earlier generation, and might be accredited to them but for a passage of modulation when the movement is far advanced, that is in strong contrast to, though in excellent keeping with, the rest, and that signally associates the piece with its author. The rare merit of these two movements—which should always be regarded as constituting one indivisible whole—very well justifies, and quite accounts for, their occasional extraction from the Litany at miscellaneous performances; but it is sufficient, also, to excite an interest in the entire work, a perusal of which will well repay, in the pleasure the music will afford, the time it may cost, and will interestingly illustrate the biography of Mozart's youth.

The concluding number, "Agnus Dei," comprises two settings of the same sentence; first, as an air for soprano, and second, as a short chorus, the latter being a sequel to, not an alternative for, the other, and being musically linked to it, though consisting of distinctly different ideas. The piece may be dismissed with the remark that it is the weakest portion of the work; but that it has its good effect in the entirety of the composition, by closing the whole with such sweet tranquillity as to leave the impression that the whole has been a prayer for mercy, throughout which the spirit of deprecation has been predominant, though varied in its expression according to the grander, or graver, or gentler, or more jubilant, or more awful character of the sentences, which all terminate with the words, "Miserere nobis."

The present economical and useful edition is a monument of a custom which, I am told, is happily going out of use—the custom of adapting to sacred music English words of utterly different sense, and utterly different sentiment, from those to which it was originally written and only designed to express. The presence of this English adaptation, so thoroughly foreign to the purpose, is no hindrance, however, to the right understanding of the composer's meaning, and no detraction, therefore, from the value of the publication; since the original words are faithfully printed,

## For the New Year.

QUARTETT.

MENDELSSOHN.

London: NOVELLO, EWER &amp; Co., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.) New York: DITSON &amp; Co.

*Assai sostenuto.*

**TRIBLE.**  
In the bo - som, joy and grief E - ver cling to - ge - ther;

**ALTO.**  
In the bo - som, joy and grief E - ver cling to - ge - ther;

**TENOR**  
(svo. lower).  
In the bo - som, joy and grief E - ver cling to - ge - ther;

**BASS.**  
In the bo - som, joy and grief E - ver cling to - ge - ther;

**ACCOMP.**  
*Assai sostenuto.*  
*p*

Calm and tem - pest, pain and plea - sure, Days of trou - ble, hours of lei - sure

Calm and tem - pest, pain and plea - sure, Days of trou - ble, hours of lei - sure

Calm and tem - pest, pain and plea - sure, Days of trou - ble, hours of lei - sure

Calm and tem - pest, pain and plea - sure, Days of

*cres.* *dim.*  
Come, like A - pril wea - ther, Come, like A - pril wea - ther.

*cres.* *dim.*  
Come, like A - pril wea - ther, Come, like A - pril wea - ther.

*cres.* *dim.*  
Come, like A - pril wea - ther, Come, like A - pril wea - ther.

*cres.* *dim.*  
trou - ble, hours of lei - sure, Come, like A - pril wea - ther.

FOR THE NEW YEAR.

Where a show - er falls to - day, Flow'rs may bloom to - mor - row;  
 Where a show - er falls to - day, Flow'rs may bloom to - mor - row;  
 Where a show - er falls to - day, Flow'rs may bloom to - mor - row;  
 Where a show - er falls to - day, Flow'rs may bloom to - mor - row;

In the cot - tage, in the pa - lace, Sweet and bit - ter fill the cha - lice,  
 In the cot - tage, in the pa - lace, Sweet and bit - ter fill the cha - lice,  
 In the cot - tage, in the pa - lace, Sweet and bit - ter fill the cha - lice,  
 In the cot - tage, in the pa - lace, Sweet and

*cres.* Mirth is twin'd with sor - row, *dim.* Mirth is twin'd with sor - row.  
*cres.* Mirth is twin'd with sor - row, *dim.* Mirth is twin'd with sor - row.  
*cres.* Mirth is twin'd with sor - row, *dim.* Mirth is twin'd with sor - row.  
*cres.* bit - ter fill the cha - lice, *dim.* Mirth is twin'd with sor - row.



# FOR THE NEW YEAR

Like the year just flown a - way, So this new year will be;  
 Like the year just flown a - way, So this new year will be;  
 Like the year just flown a - way, So this new year will be;  
 Like the year just flown a - way, So this new year will be;

Sun-beams dart-ing, Clouds de-part-ing, Hopes i-de-al, Dan-gers re-al,  
 Sun-beams dart-ing, Clouds de-part-ing, Hopes i-de-al, Dan-gers re-al,  
 Sun-beams dart-ing, Clouds de-part-ing, Hopes i-de-al, Dan-gers re-al,  
 Sun-beams dart-ing, Clouds de-part-ing, Hopes i-de-al, Dan-gers re-al,

What has been, will still be, What has been, will still be.  
 What has been, will still be, What has been, will still be.  
 What has been, will still be, What has been, will still be.  
 de-al, Dan-gers re-al, What has been, will still be.

FOR THE NEW YEAR.

Trust to Him who hangs the bow On the show-er glan - cing; If we

Trust to Him who hangs the bow On the show-er glan - cing; If we

Trust to Him who hangs the bow On the show-er glan - cing; If we

Trust to Him who hangs the bow On the show-er glan - cing; If we

firm - ly bear our sad - ness, He will turn our grief to glad - ness,

firm - ly bear our sad - ness, He will turn our grief to glad - ness,

firm - ly bear our sad - ness, He will turn our grief to glad - ness,

firm - ly bear our sad - ness, He will turn our grief to glad - ness,

In the days ad - van - cing, In the days ad - van - cing.

In the days ad - van - cing, In the days ad - van - cing.

In the days ad - van - cing, In the days ad - van - cing.

In the days ad - van - cing, In the days ad - van - cing.

In the days ad - van - cing, In the days ad - van - cing.

so that they always may, as they invariably should, be sung to the notes. All singers are enough versed in Latin to know how to pronounce it, whether with the English or Continental sound of the vowels; many singers and listeners are enough versed in Latin to understand the general purport, if not the minute meaning, of the text of the Litany; and, for the advantage of those performers and audiences who possess not this much of Latinity, a hand-book may be printed with a literal translation side by side with the original, which may obviate every difficulty, if any exist, in the full comprehension of the purport and the merit of the work.

The great pleasure I have derived from the perusal of these two compositions is imperfectly stated in my remarks of last month and the present, which I hope, at least, may be sufficient to prompt others, and particularly concert-givers who may be the medium of its wider diffusion, to look for the gratification I have enjoyed from Mozart's youthful and his more youthful settings of the Litany of the Holy Sacrament.

In the examination last month of Mozart's setting in E flat of this Litany, I ventured the speculation that the melody assigned to the soprano chorus, and accompanied in the manner which the many examples by Bach and other musicians of North Germany have led us particularly to associate with the Lutheran Church, was perhaps one of the tunes of early Roman use; and I have been favoured by Mr. Burns with the most interesting confirmation of this conjecture. The following melody, he informs me, is taken from an ancient Antiphonium, and is supposed to be the original form of the same to which expressly St. Thomas Aquinas wrote his hymn "Pange lingua."

Tan-tum er-go sa-cra-men-tum,  
Ve-ne-re-mur cer-nu-i:  
Et an-ti-quum do-cu-men-tum,  
No-vo ce-dat ri-tu-i,  
Præs-tet fi-des sup-ple-men-tum,  
Sen-su-um de-fec-tu-i.

Hence, it should seem that already in the thirteenth century the tune was chosen for its long standing and high esteem by the devout and erudite Neapolitan. Its continued Church use in conjunction with the hymn of St. Thomas Aquinas is proved by its appearance in the *Ratisbon Choral Buch*, where, however, it is changed from the Third or Phrygian Mode (which is distinguished by the peculiarly plaintive effect of a semitone *above* the final note) into the First or Dorian, and further modernised by the licentious sharpening of the note below the last. It stands thus:—

Pan-ge lin-gua glo-ri-o-si  
Cor-po-ris mys-te-ri-um,

Sang-ui-nis que pre-ti-o-si,  
quem in mun-di pre-ti-um,  
Fruc-tus ven-tris ge-ne-ro-si  
Rex ef-fu-dit gen-ti-um.

The further modification of this last as presented by Mozart may be due to traditional corruption, or may be a designed change made by the composer. I prefer to suppose the former. Even in this shape, though slightly disguised, the identity of the tune is not disturbed:

Vi-a-ti-cum,  
vi-a-ti-cum  
in Do-mi-no,  
Mo-ri-en-ti-um,  
mi-se-re-re no-bis,  
mi-se-re-re no-bis.

The entire hymn, "Pange lingua," is sung in the Roman Church but once a year, namely, at the Vespers of the feast of Corpus Christi; but the fifth and sixth stanzas, beginning respectively, "Tantum ergo Sacramentum," and "Genitore genitoque," are sung on all Sunday evenings, and at other times when the rite of Benediction is celebrated. The subject with which this ancient tune is most familiarly associated is, then, quite analogous to that of the Litany, and especially to the passage in it which addresses the power that gives life to those who die in the Lord, and the appropriation of this passage to the tune commonly sung to the verses beginning "Tantum ergo," is eminently pertinent. Besides the particular technical treatment of the theme, upon which I last month made some remarks, its application in this place invites especially our admiration, since showing that Mozart felt the force of thus illustrating by musical allusion the purport of his text, and so anticipated a device which has often happily, but never more successfully, been employed by his successors.

G. A. M.

*Six Anglican Chants, to be sung in Unison, with a varied Accompaniment for the Organ.* Composed by Alexander S. Cooper.

The notion of this little collection is exceedingly good, and it has always surprised us that the idea should have been so little used; for there must be a large number of organists who, however well they may play, are unable to improvise a varied selection of harmonies, and to them such a publication cannot fail to be valuable. Some of the progressions display a slight want of care, but otherwise we have nothing to say that is not commendatory.



*O Praise the Lord of Heaven.* Full Anthem, composed by John Goss.

THAT the organist of St. Paul's has reached the highest pinnacle of fame as a composer of church music, must be admitted on all sides, whether we consider the number of his compositions, or, which would be a more correct criterion, their intrinsic value. Certain, too, it is, that in the matter of popularity there is no one to contest his supremacy; and the secret of this success is not difficult to make out. Examine his compositions, and what do we find? A vein of deep devotional feeling—a freshness of melody—an appropriateness in the setting of the words—a breadth and vigour and conception—and, above all, a purity of vocal treatment which is all the more remarkable because it is now-a-days so seldom achieved. These characteristics will be found strongly represented in the composition now under notice, and when we add that it is not above the capacity of the major portion of our country choirs who are given to anthem singing, we hope we have said enough to prove that Mr. Goss has, in this work, done credit to his reputation and honour to his friend, Mr. Joyce Murray, to whom he inscribes it.

*Eight Anthems.* Composed by the Rev. Sir Fred. A. Gore Ouseley, Bart.

WE have seldom looked over a volume of musical compositions with so much pleasure as this. Not that the compositions are superior to anything we have before looked over, but that they indicate most clearly to us that the composer's ideas are, like everything else at this time, undergoing a complete reformation. We hope that we shall not be misunderstood if we say that, in our opinion, the Oxford professor has, in times past, had the opportunity of leading, if not almost of forming, the taste of all lovers of English church music, and has neglected to avail himself of it. His early musical precocity, his great attainments, the responsible posts he holds, and his high social position, all these things have marked him as a leader; but no stronger proof can be adduced in support of the charge that he adopted and worked upon a false theory, than the fact that he is now almost entirely without imitators—we had almost said, without disciples. But, happily, as we hinted before, there are signs of a change. The present volume contains ample proof that its composer no longer considers it rank heresy to admit true natural feeling or modern melody into his music. We cannot say he has altogether dispensed with old worn-out forms, but he has certainly used them in a much less degree than formerly; witness the second anthem of this series, "Whom have I in heaven but Thee," in which there is hardly a point of imitation from the commencement to the end; it is pure unfettered inspiration throughout; and as charming an anthem as we have seen for a long period. It seems to us almost impossible to overrate the calm placid beauty of the first movement, or the pastoral freshness of the second; whilst the whole composition is simple, natural, unaffected, and charming. Of the three following, we prefer the first, though all are good. In style, they range somewhat between the same composer's popular anthems, "How goodly are Thy tents," and "From the rising of the sun." The next, "O praise the Lord," is chiefly remarkable for the close resemblance it bears, in its opening bars, to one of the same words by Mr. Goss, and both to a subject by Mendelssohn. We must also take exception to a somewhat common-place phrase to the words "Who holdest our soul in life." The last of the series is a setting of the first few verses of the psalm, "Like as the hart desireth the waterbrooks," and is, with perhaps the exception of "Whom have I in heaven," the most beautiful of the set. Take them all in all, this book of eight anthems is a valuable addition to the repertory of country choirs; it is also doubly welcome to us, inasmuch as it gives an earnest of the change which is taking place in the views of this composer—a change which cannot fail to have a great and beneficial effect, upon this branch of the art.

*The Easter Anthems.* Adapted by Robert Stroud.

THIS is a rather cleverly designed adaptation, the intention whereof is to bracket together such verses as the sense would seem to require, and so arrange that the verses terminated by a full stop, should be sung to the latter half of the chant, which is a double one of Hine's.

It is true a single chant would almost answer the same purpose, but there are still many people who are so entirely wedded to the use of double chants, that we have no doubt this little work was worth doing; and, in any case, it has been well done.

*The Leeds Tune Book.* Edited by Joseph Lancaster.

WE have been busily engaged of late, as our readers may have observed, in considering the claims of new and rival Tune Books, and to all appearance we are likely to continue similarly occupied for some time to come. Collections seem to be multiplying on all sides for reasons good, bad, and indifferent; others apparently for no reason at all. The idea of any universal Tune Book appears as far from realization as ever, many of the causes being trivial, not to say vexatious. It had been hoped when railways first commenced that distinctive manners and customs, nay, even dialects, and to some extent, tastes, would have yielded to its influence and become merged into something like uniformity; but whatever may have been its effect upon some of these things, there are other differences which appear to us to have widened rather than closed up, and Hymn Tunes stand among the first. It is true some extreme sections of the Church Catholic appear, upon this point, to have coalesced; witness the similarity between the Hymn Tunes of the Ritualists and those of the lowest sects of Nonconformists, place the Appendix of the Hymnal Noted by the side of Richard Weaver's Hymn Tune Book, and you will find no great dissimilarity, though this is but another confirmation of the old adage "extremes meet." Still we must repeat, over and over again, if necessary, that there is a standard of taste which should be more or less used by every one who aspires to supply congregations with some of the means of praise; and that standard may be indicated in the following words: a Hymn Tune should be possessed of a melody, bold and vigorous without coarseness or vulgarity, or (as the case may require), delicate and refined, without being lack-a-daisical or maudlin, and the harmonies should in each case correspond. In short, it should be *taking* and *musically*.

We fear if the above standard were applied to all the collections issued during the past twenty years, few would come out of the ordeal unscathed. The *Leeds Tune Book* would certainly suffer, principally from its want of the "taking" quality, but also on the other count as well; for it has old tunes without beauty, and new tunes without colour. The majority of the best and most popular tunes of the last ten years have no place, whilst numbers of the dreadful things perpetrated during the early years of the present century, are here, with their passing notes and coarse vulgarity, all complete. We have arrangements too, a part-song of Mendelssohn's, and "The heavens are telling," Haydn (with a duet for the two upper parts, and the long shake for the organ). The first few bars of Weber's opening chorus in *Oberon* supply us with one tune, and a phrase or two from *Der Freischütz* gives us another, under the curious title of "Sacred Wisdom." The first *motivo* from Beethoven's A flat Sonata is pressed into the service, and that exceedingly devotional piece of melody generally known as "Rousseau's Dream," also finds a place. From this it will be seen we do not altogether approve of the selection, though we have nothing to say against the harmonies: on the contrary, they evince an amount of technical knowledge and careful arrangement which is creditable in the highest degree, alike to Mr. Lancaster's education and his conscientiousness. We must confess to having hoped that greater progress had been made in true and refined musical taste in Yorkshire, than the choice of tunes in this book would seem to imply; and this is all the

more to be regretted, inasmuch as the love of music seems to have entered so fully into the composition of the Yorkshireman. Possibly Mr. Lancaster may have consulted the tastes of his countrymen in this compilation; and if so, we can only say he deserves every encouragement they can offer him, if only as a reward for his extreme care and musicianly skill.

*Three Andantes for the Organ.* Composed by Henry Smart.

AMONGST English composers for the king of instruments, Mr. Smart is decidedly *facile princeps*. The amount he has written may not be large, but it has always been of a high class. That he has not composed more extensively is a matter perhaps difficult to explain, and perhaps not; anyhow it is much to be deplored, and for two reasons. First, it is always to be regretted when valuable matter, be it metallic or mental, is locked up and unproductive. But it is doubly vexatious when in addition to this, the land is, so to speak, thirsting for the dissemination of the material in question. The application in this case is, here are we in England, with plenty of organs and organists, but with a terrible paucity of organ music (proper). There, on the other hand, is Mr. Smart (and one or two others) with a head full of the most beautiful thoughts, which only require to be set forth on paper and disseminated, to fill thousands of hearts with pleasure. And yet we comparatively seldom hear from him.

Still, seeing we have just heard, and to some advantage too, it would, perhaps, be wiser to leave off grumbling, and rather rejoice that the supply has not stopped altogether. Therefore, in pursuance of this resolution, we beg leave to state, that in the *Three Andantes* now under notice we have more reason than ever to be grateful to Mr. Smart for beautiful thoughts put together in a masterly style. Where all three are so equally good, it is almost impossible to make a comparative analysis without running this notice to an unreasonable length. We may say, however, that the first is, upon the whole, the best. The second displays the most careful writing; whilst the third, though decidedly the most taking of the three, is the least original. Altogether we most distinctly aver that we know no compositions of Mr. Smart's in which melody and harmony of the most charming character, is so well matched by musicianly skill, and a thorough knowledge of the resources of the instrument as in these three *Andantes*.

*Three Hymn Tunes.* Composed by Herbert Columbine.

If it be our duty to aid in the dissemination of that which is good, it is clearly incumbent on us to condemn that which is the reverse. Therefore no alternative is left us but to tell Mr. Columbine that his tunes exhibit an utter ignorance of the principles of harmony; and he cannot fail to bring upon himself much discredit by the publication of tunes which must be condemned by every honest musician.

*Six Trios for Female Voices;* with Pianoforte accompaniment. Composed by Giulio Roberti.

- |                             |                            |
|-----------------------------|----------------------------|
| No. 1. <i>Recollection.</i> | No. 4. <i>Twilight.</i>    |
| 2. <i>Peace.</i>            | 5. <i>The Night.</i>       |
| 3. <i>Fare thee well.</i>   | 6. <i>Charming Valley.</i> |

THESE Trios are all written with an intimate knowledge of vocal effect; and there is a commendable desire to avoid the common-place, both in the voice-parts and accompaniment. No. 1 is somewhat eccentric in the opening phrases; and the alternation between minor and major, so frequently repeated, becomes tiresome. No. 2 is, in our opinion, by far the best of the set. The melody is simple, and cannot fail to please; and the part-writing is most effective. This Trio is in the purest style of composition for equal voices, and is destined, we believe, to become popular. No. 3 is a flowing melody in  $\frac{3}{4}$  rhythm, where the voices are together almost throughout. There is little aiming at effect here; and, perhaps on that account, more effect is obtained than we have in No. 4, an "Ave Maria," which is somewhat laboured in construction. The phrase, in

F sharp minor, to the words "While swung the deep bell," does not seem to fit in kindly with the rest of the work; and the composer scarcely knows what to do, either with his voice or accompaniment, until the *cantabile* theme, in A major, comes to his relief. No. 5 is a charming Trio, full of life, and seeming to spring spontaneously from the words. Here the character given to the instrumental part is in true keeping with the general design. The return to the original subject, after the octave passages in the accompaniment, is extremely beautiful; and admirable, also, is the final phrase, where the voices die off in unison. No. 6 is light and cheerful; and the flowing semiquaver accompaniment with the melody has a good effect. On the whole, as we have already hinted, the composer has been most successful where he has attempted least; but the series of Trios will be an agreeable addition to the stock of part-music for female voices.

*Sonate, für Pianoforte und Violine.* Componirt von Agnes Zimmermann. Op. 16.

HERE we have a clearly defined and well-written Sonata, by a young artist who has already fairly won her way to public favour as a pianist of the highest class. The ambition of Miss Zimmermann in thus attempting to compete with the greatest composers in a work of such pretension, can only be excused by the evidence throughout her composition of the possession of constructive power and artistic aspiration which required greater scope for their due development than the small, but graceful, works which she has already produced for her instrument would allow. In the writing of this Sonata there is every indication of a sympathy with the best compositions of the class; and although we can nowhere discover imitation, a laudable desire to follow the highest models is observable in every movement. This is as it should be; for mere eccentricity, although often mistaken for genius, is in young writers usually the result of a desire to cover their want of it; and it will generally therefore be found that those composers who have in after years endeavoured to escape from form, are precisely those who have begun their career by strictly adhering to it. Miss Zimmermann commences her Sonata with a bold and well-marked subject, in D minor. The theme, which occurs in the relative major, first given to the pianoforte, and then to the Violin, is exceedingly graceful. This is repeated in D major, and afterwards in D minor; and we may here say that the writing of the violin part shows an intimate acquaintance with the true nature of the instrument; and the interweaving of the passages with the pianoforte may be also accepted as a proof that the composer has a thorough knowledge of effect. The *Scherzo*, in G minor, (followed by the *Trio*, in G major), is full of character; and well played by both performers, would be certain to delight a non-musical, as well as a musical, audience: the subject of the *Trio*, given to the violin, with holding notes for the pianoforte, is exceedingly melodious. The slow movement, although perhaps scarcely equal to the others, is graceful and well-written throughout for both instruments. The last movement is vigorous, and well sustained to the end. After an impassioned opening for the pianoforte, a very refined subject is given to the violin, in D minor; and a passage which shortly afterwards occurs, where the violin drops in octaves, against a melodious theme for the pianoforte, is remarkably original. A change into D major brings the Sonata to a most satisfactory conclusion. The composition is appropriately dedicated to Herr Joachim; and it may be hoped that during the coming season this eminent artist may show his sympathy with the composer by joining her in interpreting so highly meritorious a work before a public audience.

1. *My Golden Ship.* Song. Poetry by William Duthie.
2. *I sit alone.* Song. Poetry by William Duthie.
3. *In Spring Time.* Song.

Composed by Joseph Barnby.

MR. Barnby is rapidly making his way as a song writer; and in the most legitimate manner, for, instead of appealing to the popular taste for vapid common-place, he writes

what he feels, and is satisfied with the good opinion of those only whose opinion is worth having. "My Golden Ship" is really a beautiful song. The descent to the lengthened *appoggiatura*, in the short opening symphony, is very original; and the syncopated accompaniment at the commencement of the song has an excellent effect. Were we not inclined to think that Mr. Barnby makes too continuous an use of pedal harmonies, we should pronounce the phrase, after the *rallentando*, to the words "Oh, gentle wind! oh, shining sea," one of the most eloquent in modern vocal music. The conclusion of each verse, where the words are lengthened out by holding notes for the voice, with transient modulations in the accompaniment, is especially worthy of commendation. "I sit alone" is a placid melody, in which the words are most truthfully expressed, not with the rough colouring of one who dresses up his works for the general market, but with the delicate tinting of a true artist. As a matter of opinion, we do not much like the harmonies of the second and third bars of the voice part, on the key-note pedal, especially as the bass afterwards skips to the dominant seventh; but the accompaniment is generally written with the utmost skill; and the changes of key are never unduly forced. Here again the final phrase has an effective and unexpected modulation in the accompaniment, whilst the voice sustains the F. The third song on our list, "In Spring-Time," is a charming melody—a real Spring song, which cannot fail to please wherever it is heard. The drop of the sixth in the opening phrase is exceedingly beautiful; and we are particularly pleased with the harmony at the recurrence of this theme, the first half of the bar being taken in A minor, instead of being harmonised with the dominant seventh in G, as at the commencement. Not the least merit in this song is that Mr. Barnby has never been betrayed into "twiddles" at the top of the pianoforte every time a bird is mentioned, but has allowed his melody to flow on with an uninterrupted arpeggio accompaniment throughout. A composer who can resist the temptation to degenerate into shakes at the word "lark" or "nightingale," shows a strength of mind which cannot be too highly commended. These compositions will advance Mr. Barnby's name as a writer of refined vocal music; and will doubtless be estimated at their real worth by professional singers who are sufficiently free to choose the songs they like best.

*Two Duets for Pianoforte Students.*

No. 1. *March.*

2. *Scherzo.*

*The Primo of No. 1, and the Secondo of No. 2, are limited to passages in the five-finger position.*

Composed by I. Moscheles. Op. 141.

THE recently published Pianoforte Duets by this composer, called "Domestic Life," afforded ample evidence that his creative musical faculty was as vigorous as ever; and now two more compositions are added to his works, which will be of the utmost value both to teachers and pupils. The title which we have quoted will sufficiently explain the object of these Duets; but few persons will be prepared to find that they are so melodious and full of abstract musical beauty, when it is recollected how thoroughly the composer has worked in fetters. The "March" is based on a very simple theme; but the treatment of the Secondo is so ingenious that the fact of the Primo being limited to the five-finger position is almost forgotten. As not one accidental of course can occur throughout the whole of the part for the Primo, it is interesting to see how cleverly and naturally the modulations are effected in the Secondo. After the double bar, a phrase in A minor occurs; and this is followed by two diminished 7ths—one in D minor and the other in C major—whilst a simple melody is carried on by the performer of the Primo, in the five-finger position. The "Scherzo" is even more elaborated in the part not limited to the five notes. The fitting in of the passages between the two players is here managed with much tact; and the modulations are more frequent than in the first

Duet. This will be found very excellent practice for the young player; the Secondo, although confined to the five notes, having passages of imitation which will require a clear touch, and compel a rigid attention to the precise length of the notes and rests; a matter too much neglected, but of the utmost importance in early musical training. In conclusion, we confidently recommend these Duets to the attention of Pianoforte teachers, for they will undoubtedly prove interesting to themselves as well as to their pupils. With such admirable proofs of the unimpaired powers of the composer of these trifles, we may hope that he will frequently turn his attention to writing; for we are certain that whatever he gives us will be fully worthy of a reputation which he has so nobly earned and so honourably maintained.

*Gia la Notte s'avvicina.* Valse, per Voce di Mezzo Soprano.

*Fra un Dolce Deliro.* Valse. Parole di Metastasio.

*Cada il tiranno Regno d'Amore.* Valse. Parole di Metastasio.

*Nel Mirarvi O Boschi.* Arietta.

Composed by Rosario Aspa.

THE three vocal waltzes, by Signor Aspa, are excellent specimens of light and elegant writing; and will be found invaluable to all who can throw off this style of music with that playfulness and vivacity which it demands. "Gia la Notte" is extremely simple in construction. The melody is catching; and the pianoforte accompaniment most effectively woven in with the voice throughout. "Fra un Dolce Deliro" is also a pleasing melody; and contains a change to the subdominant and its relative minor, which forms a most agreeable relief. "Cada il tiranno," requires somewhat more passion in the vocalist; but with a good singer, it cannot fail to produce an effect. "Nel Mirarvi" is a beautiful song, which we conscientiously recommend to all who desire a refined and thoroughly musicianlike composition. The pedal on G, with the short phrases for the voice, and holding notes in the accompaniment, is perfectly charming. We predict for this unpretending little Arietta a wide popularity; for it must please alike vocalist and audience wherever it is heard.

AUGENER AND CO.

*Ministering Angels.* Sacred Song. Words by Mrs. Thomas Dodds.

*Where the weary are at rest.* Sacred Song. Words by Mrs. Thomas Dodds.

Composed by William J. Young.

BOTH these songs, although unpretentious in character, are written with a feeling of devotion for the sacred nature of the poetry which will recommend them alike to executants and listeners. "Ministering Angels" is scarcely, perhaps, as attractive as the second on our list; but it is expressive, and may be made effective by a singer who has learned to devote her voice to the true purposes of religious music. There is much character in the accompaniment; which although never interfering with the melody, preserves an independence throughout which prevents the song from degenerating into mere commonplace. "Where the weary are at rest," is, as we have said, rather the better of the two songs; the melody being one which will please all listeners. Here the accompaniment appropriately flows with the voice; and the harmonies are as quiet as the subject demands. All who are searching for sacred music which shall tax rather the poetical, than the vocal, powers, will find these compositions precisely what they desire.

MEITZLER AND CO.

*Ring on! Sweet Angelus.* Arranged as a Vocal Duet. Composed by Charles Gounod.

THIS favourite song makes a most pleasing Duet: moreover it is easy both to play and sing. It is very slightly altered in the phrase at the end of each verse; and the final "plagal" cadence makes a quaint termination; the effect as a duet being, perhaps, here better than when it is sung as a solo.



*Exeter Hall.* December.

This is thoroughly a Christmas number; every piece, vocal and instrumental, having reference to this season. "A Christmas Thought," by J. L. Hatton, is an elegant and placid setting of some suitable words, by George Valentine. How so accomplished a musician as Mr. Hatton would treat such a subject may be easily inferred; and we need only say, therefore, that amateurs will find a religious feeling running throughout this little song which will render it acceptable to a Christmas or Sunday fire-side audience. "Hallelujah! Christ is King," a Christmas Hymn, by G. B. Allen, can scarcely lay claim to any originality; but it is smoothly written, and easy to sing. The Carol "Christmas comes, the time of gladness," is adapted to music by Gonnod; and moves along perhaps as well as music not intended by the composer to express these words can be expected to do. Another Hymn for Christmas, "Our Saviour's birth," by Henry F. Henry, is a harmless series of chords, calling for no special remark. Corelli's "Pastorale," in celebration of the Nativity, is made into an effective Pianoforte piece, by Dr. Rimbault; who also gives us, in his "Sunday Evenings at the Harmonium," some very good arrangements of old Carol tunes, many of which are full of character, especially the "Boar's Head Carol," and the English tune, "The First Noël," both of which are interesting specimens of these quaint old ditties.

ROBERT COCKS AND CO.

*True Love Mine.* Barcarole.*Rise, my Child.* A Song of Christmas.

Words and Music by Louisa Vance.

AMONGST the heap of songs, good, bad, and indifferent, which daily come before us, we select these, by a composer who is entirely unknown to us, but who may, if she persevere, add to the small store of elegant and poetical vocal music many compositions of infinitely more value than those now under notice. The Barcarole is full of character; and the peculiar rhythm of five bars gives a charming piquancy to the opening theme. The monotonous effect of the waving accompaniment is thoroughly in keeping with the subject; and the song is throughout instinct with grace and truthful expression. The "Song for Christmas" is a devotional and hopeful melody, accompanied with quavers, *pianissimo*, above the voice part. Here again is positive evidence of a musical mind not to be betrayed into conventional clap-trap. The harmonies are natural; and the modulations in sympathy with the words. The final "Amen," ending on the fifth of the key-note, has an excellent effect. We cordially commend these two songs to the notice of vocalists; and trust to meet with the composer again at no distant period.

**Original Correspondence.**

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I am induced to trouble you with a few observations, in reply to Mr. J. Warman's letter in your last number. And first I would draw attention to the following facts:—

Two points were put forward for consideration in a communication signed "A St. Mark's Man," which appeared in your October number, viz.—

I. The following extract from my pamphlet on pointing (quoted only in part by the writer). "It is the clearly-marked melody, with its invariable metrical order, which forms the peculiar characteristic of the Anglican chant. In this element, the tone language is employed to express the ever-varying sentiment of the words to which the chant is applied."

II. The example inserted in the pamphlet for the purpose of illustrating its principles.

The statements on both these points were considered at length by me in the *Musical Times* of November. Your last number, however, contains a second letter, which cannot, I think, be termed with justice a reply to mine;

for, in place of meeting my explanations, first, it attributes to me a new theory, entirely different to that treated of in the pamphlet; secondly, it comprises a mere re-assertion (without support) of the writer's opinion as to the merits of the printed example.

Having made this necessary explanation, I proceed to speak more particularly of this last letter.

I. The statement marked I. (*supra*) together with what has been advanced subsequently upon it, are affirmed to support the following theory. "Tone language (i.e. music considered as an embellishment, or intensifier of ordinary utterance) should, when mated to a form of words giving change of sentiment, and consequently of language and accent, with an unvarying melody, be content to merge its own rhythm in that of the enunciation it adorns."

Now, whatever may be the precise meaning attached to the above (to me, I confess, unintelligible) statement, an examination of the pamphlet will show that this distortion receives no support therein; for it is evident, first, that by tone language, I understand simply musical sounds abstractedly considered, and without any necessary reference to words, whereas the writer distinguishes separately tone language, melody, and a form of words, speaking as he does of the first of these being mated to the two last; secondly, that the writer has been misled by his partial quotation; the omitted expression, "invariable metrical order," alone would have prevented so complete a misconception of my notion of the chant form, as that it is simply "a melodic succession of tones, without either accent or regular time, and dependent for these latter solely upon the rhythm of the particular sentences to which taken; thirdly, that the pamphlet is most explicit on this point; for it defines the chant to be a "fixed form," made up of recitative and melodic phrases, these latter consisting of "accented and unaccented notes in alternate succession."

II. The writer asserts that, unless based upon the above or a similar theory, the printed example "can have small claim to be considered as one in which 'all the emphatic words are placed in positions suitable to the correct expression of their natural emphasis.'"

With regard to this point, it should be observed, first, that the example is presented in an isolated form, in which the bearing of the pamphlet upon it cannot be perceived; secondly, that an analysis of the example was given in my last letter, which has yet to be considered by the writer.

Bearing in mind, sir, the difficulty of obtaining back numbers of your valuable journal, I would beg leave to conclude these remarks, by repeating in substance what has been already advanced on this head.

The following is the example alluded to:—

The Lord declared his sal | vá | tion : ||

His righteousness hath he openly shewed in the sight | of the | hea | ven ||

Here the emphatic words are in italics; the accent is marked with acute accent. Of these emphatic words, it will be seen, first, that *declared*, *righteousness*, *openly shewed*, and *sight*, are assigned to the recitation note, and thus, "the correct expression of their natural emphasis" is secured in performance; secondly, that to each of the remaining emphatic syllables (*viz.*, the first syllable of *heaven* and the second syllable of *salvation*), an accented note is given; thirdly, that the particle *of*, though not emphatic, receives an accented note, for it is capable of bearing an accent, a fact shown by the similar treatment generally of this and the like words; fourthly, that the last syllables of *heaven* and *salvation* represent respectively the two closes of the chant form, being the final syllables in each great division of a verse.

I am, sir, yours very faithfully,

JOHN TAYLOR.

**TO CORRESPONDENTS.**

J. C. Boucher.—We perfectly agree with your estimate of the *Kyrie* in question. It absolutely overflows with errors. But seeing the melody is moderately good

### To Correspondents (continued).

(though far from original) it is a question whether it would not have been better had you corrected the harmonies, and then performed it.

F. W. H.—We doubt very much our correspondent's power to teach himself harmony, even with the aid of any book.

A. B. C.—The meaning of the curved line depends very much upon circumstances. When it occurs over two notes, it places the accent upon the first; but we cannot, in our limited space, give a definite answer to the rest of our correspondent's enquiries.

APOLLO.—Enquire at Messrs. Chappell's, 50, New Bond Street.

H. B. K.—Lablache's *Singing Tutor*, published at Messrs. Chappell's. We should think that your voice must be a bass; but this question should be determined by a competent professor, after a careful examination.

W. H. S.—We do not know any cheap editions of the special works you mention. Some of the most popular compositions of these writers are to be procured at a moderate price.

C. H. H.—In the very early overtures the "Trio" was played by two hautboys and a bassoon. The form of movement was afterwards admitted into the "Symphony," and joined with the "Minuet" or "Scherzo"; and its name has been retained, although its signification has long since been almost forgotten.

KEDNA.—We should think that any recognised publisher of flute music would be able to answer our correspondent's question.

### Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ARKSEY.—On Monday, the 23rd Nov., a Concert was given in the endowed school-room, under the patronage of Sir W. Cooke, Bart., and the Rev. W. Gray, before a large and fashionable audience. The principal singers were Miss Harrison, Mrs. House, Mr. Yates, and Mr. J. Eyre, who were all highly effective in their solos. The Concert gave great satisfaction, and was an undoubted success.

ASHTON-UNDER-LYNE.—Handel's *Oratorio, Judas Maccabeus*, was given by the Choral Society on the 14th ult., with much success. The principal vocalists were Miss Whittaker, Miss Heywood, Mr. Eckersley, and Mr. Landor. All the solos were well given; but the air, "Pious orgies," and "From mighty kings," by Miss Whittaker, showed that accomplished singer to the utmost advantage; and Miss Heywood was also highly successful in the duets, and in the recitative, "O Judas, O my brethren." The choruses were well sung; and Mr. Whittaker deserves every credit for the manner in which he conducted the performance.

BEDFORD.—A highly successful performance of Handel's *Oratorio, Judas Maccabeus*, was given by the Amateur Musical Society, at the Assembly Rooms, on the 15th ult. The principal vocalists were Mrs. Liller, Miss Green, Miss Brereton, the Misses Crofts, Miss Lyon, Miss Sirett, the Misses Mitchell, Mr. Lloyd (principal tenor of St. Andrews, Wells-street), Mr. Alfred Howard, Mr. Bull, Mr. Dunn, Mr. Bywater, Mr. Clough, and the Revds. H. Wood and Brereton. All the solos were excellently given; and the exacting choruses with which this work abounds were sung with an energy and precision which reflected the utmost credit upon Professor Diemer, under whom the members of the Society have been trained. The orchestral department was thoroughly efficient; and included the names of several eminent London artists.

BEXLEY HEATH.—Mr. Gould's Annual Concert, at the Boys' National School-room, on the 9th ult.,

was, in every respect, highly successful. Madame Wells and Miss Franklein were much applauded in several vocal solos; and Mr. Farquharson gave universal satisfaction in all his songs, and also presided most efficiently at the pianoforte, in place of Miss Macirone, who was unavoidably absent.

BOW (E.).—On Tuesday, the 15th ult., Mr. Lloyd (late organist of Salem Chapel) gave his annual Concert in Latimer Chapel School-rooms. The first part of the programme consisted of sacred, and the second part of secular, music. Principal vocalists, Mrs. Marshall, Miss Lucy Newson, Miss Riseam, Master C. Hulbert, Mr. George Saunders, and Mr. F. A. Bridge. A small choir contributed several choruses, part-songs, &c. Mr. R. Coleman presided at the pianoforte, and Mr. T. Hodd conducted. The concert was well attended.

BOLTON.—The Philharmonic Society gave a very excellent performance of Mendelssohn's *Elijah*, in the Temperance Hall, on the 24th of November, and on the 15th ult., an equally creditable representation of Handel's *Messiah*. For the former Oratorio, the principal vocalists were Madame Rudersdorf, Miss Galloway (pupil of Madame Rudersdorf), Madlle. Drasdil, Mr. Vernon Rigby, and Mr. Maybrick; and for the latter, Madame Lemmens Sherrington, Miss Meenan, Mr. Nelson Varley, and Mr. Orlando Christian. The choruses were extremely well given. Mr. Peter Staton was the conductor.

BRADENSTOKE-CUM-CLACK.—A most interesting Concert was given at the Parish School-room by the Vicar, the Rev. J. D. Hoysted, on the evening of Tuesday, November the 24th. The music was selected with great taste; and seemed to be thoroughly appreciated. The principal singers were Mrs. Fletcher, the Misses Russell, and the Revds. J. D. and C. Hoysted, who gave several vocal pieces with much effect. The choir has made good progress since last year (owing to the skilful training of Mr. Blake, the schoolmaster), and all the choral music was most successfully rendered. The proceeds of the Concert will be devoted to the building of an infant school-room, which is much needed.

BRADFORD.—At the second Concert of the Festival Choral Society for the season, Handel's *Oratorio, Israel in Egypt*, was performed with full band and chorus; and, in order to give effect to this grand choral composition, the Society was strengthened by members of the Leeds, Halifax, and Huddersfield Societies. The principal vocalists were Miss Poyntz, Mrs. Lincey-Nalton, Mr. C. Videon Harding, and Mr. C. Prince. Owing to illness, Mr. Winn could not appear, and his place was kindly taken, at a very short notice, by Mr. Thornton Wood. Mr. J. Burton was the conductor, Mr. Moorhouse presided at the organ, and Mr. Haddock led the band. The choruses were given with that energy and freshness, and due attention to light and shade, which have rendered the Yorkshire choristers so famous. The "Hailstone chorus," energetically attacked, and vigorously carried through, was, of course, redemanded. The only other *encore* was that accorded to Mrs. Lincey-Nalton, who sang the air, "Thou shalt bring them in," with true devotional feeling.

BRIDGENORTH.—Mr. Ellis Roberts, the celebrated harpist, lately gave a Concert in the Assembly Rooms. He was assisted by Misses Kate Roberts, Ellen Glanville, and Adelaide Newton. Mr. Ellis Roberts played a harp solo, "Cambria," which was much applauded; and Miss Kate Roberts well sustained her fame as a pianist, in a solo, and a duet with the harp.

BRIGHTON.—The Brighton Philharmonic Society gave a performance of Handel's *Samson*, in the Dome of the Pavilion on November 27th, before a large and fashionable audience. The principal vocalists were Madame Lemmens-Sherrington, Miss Julia Elton, Mr. Nelson Varley, and Mr. Orlando Christian. The new organ was used on this occasion. Mr. White conducted.

**BRISTOL.**—On the 30th Nov. a Concert, organised by Mr. R. Jones, was given at Colston Hall, the principal feature of which was the *Stabat Mater* of Rossini, commemorative of the recent decease of the composer. The vocalists were the Misses Foote, Mr. G. Perren, and Mr. Merrick. All the music was most efficiently performed; the chorus especially giving proof of the most careful training. The second part consisted of a miscellaneous selection; and between the parts the "Dead March," in *Saul*, was played as a mark of respect to the late Rossini. Herr Pfeiffer was leader of the band; and Mr. R. Jones was the conductor.

**BURY-ST.-EDMUNDS.**—On Tuesday evening, the 24th Nov., the St. Mary's Choir Glee and Madrigal Society gave its first Concert for the season. The programme was well selected; and the large hall was crowded in every part. The various pieces were rendered by the members in such a manner as to call forth numerous *encores*; and the skilful and indefatigable conductor, Mr. T. B. Richardson, organist of the parish church, was warmly complimented on the rapid improvement the Society has made under his direction. The attraction of the programme was greatly enhanced by the singing of a lady amateur, who gave several songs with much effect.

**CLIFTON.**—The Cecilian Choir gave the first Concert of its second season at the Victoria Rooms, on the 10th ult., with the utmost success. The first part consisted exclusively of Mendelssohn's compositions; and included the Psalm, "Hear my prayer," the soprano solo of which was sung with much feeling by Miss Raggett. The Eight-part Psalm, "Judge me, O God," and the "Ave Maria," "Vintage Song," and *finale* from the unfinished opera, *Loreley*. All these pieces were given with a precision and energy which created a marked effect upon the audience, the "Vintage Song" eliciting a spontaneous and enthusiastic *encore*. The solo in the *finale* was rendered most brilliantly by Miss J. E. Pennington. The second part contained some excellent Part-music; amongst the most successful of which were Macfarren's *Summer and Winter* (the latter *encored*), Barnby's "Sweet and low" (which was similarly honoured), Pinsuti's "The sea hath its pearls," Mendelssohn's *Departure*, and Mozart's *Ave Verum*. Mr. Trinnell conducted most carefully; and his efforts were well seconded by the members of the choir.—The Tyrollese singers lately gave a morning Concert at the Victoria-rooms, and attracted a large audience. They were attired in the picturesque costumes of the Tyrol, in which they appeared before her Majesty and the Royal family, and their songs were also national, and combined with no inconsiderable musical excellence, the great charm of novelty.—The tenth half-yearly Concert given by the Pupils of the Clifton Ladies' College, was held on Tuesday, the 15th ult., in the presence of above 150 of the parents and friends of the young ladies. The programme was divided into two parts, the first containing a selection of sacred, and the second of secular, music. The vocal solos were, without exception, excellently rendered, as were also several instrumental pieces; and Mendelssohn's "Scotch Symphony," arranged for the occasion as a sextet by Mr. S. Rootham (music-master of the College), was highly effective. The concert concluded with the National Anthem.

**DARLINGTON.**—The *Messiah* was given here, on the 17th ult., in the Central Hall; the attendance was very large, and the performance a great success. Madame Rudersdorff, Miss Stirling, Mr. W. H. Cummings, and Mr. O. Christian, were the principals engaged: solo trumpet, Mr. Wood. The band and chorus consisted of 130 performers. Mr. Marshall was the conductor.

**DONCASTER.**—The second of this season's entertainments, in connection with the Young Men's Christian Association, was given on the 1st ult. The vocalists were Miss Harrison, Mrs. House, of Sheffield,

Mr. Firth, and Mr. Eyre. Three old glees, "Awake, Æolian lyre" (Danby), "Here, in cool grove and mossy cell" (Mornington), and "Sleep, gentle lady," were well sung; and Glover's "When shall we meet," by the two lady vocalists, and "Janet's Choice," given by Mrs. House, were especially worthy of mention. A very successful reading was given by the Rev. H. C. Russell; and the entertainment afforded the utmost pleasure to a large audience.

**DUNDEE.**—The Choral Union gave its first Concert for the season at the Kinnaird Hall, on the 15th ult., before a large audience. The programme was taken from that of the miscellaneous concert at the Handel Festival of this year. The chorus singing presented all those characteristics which have gained for the Society the high position it holds in Dundee. The solo vocalists were Miss Edith Wynne, and Madlle. Drasdil, both of whom fully sustained their well-earned reputation. The organ performance of Mr. W. T. Best was of course a great, if not the greatest, feature of the concert. Besides the accompaniments to the voices, he played the "Occasional Overture," and the organ concerto, in G minor, from Handel's first six. Both were executed with consummate skill, and truly musician-like feeling; and the concerto was so exquisitely played as to produce perhaps even greater effect than the first, and better known, work. Mr. Best's first visit to Dundee will not be easily forgotten by those who can appreciate the highest style of organ playing; and there can be little doubt that his second appearance will be anxiously looked forward to by many.

**EDINBURGH.**—One of those very enjoyable organ performances which Professor Oakeley has been in the habit of giving during the musical season, took place, on the 3rd ult., in the Music Class-room, Park Place. There was a good attendance, and all present appeared fully to appreciate and enjoy the treat provided for them. The programme contained an excellent selection of classical music. The fine instrument, whose capabilities Professor Oakeley is so well able to exemplify, has recently undergone some improvements, while others are in the process of being effected.

**GRAHAMSTOWN, AUSTRALIA.**—At St. George's Hall, a very excellent performance, consisting exclusively of selections from *Elijah*, has been given with decided success. The professional vocalists were Miss Hirst, Madame Leffler, and Mr. H. Harper; and the members of the St. George's Choir who took principal parts in the Oratorio, were Messrs. Kay, Mehliss and Mingay. Madame Leffler produced a marked effect in all her vocal solos; and Mr. H. Harper, who took most of the music of the Prophet, was equally successful. Miss Hirst also sang well, in spite of being somewhat out of voice; and the choruses were effectively given throughout.

**GREAT YARMOUTH.**—Successful as have been the previous entertainments of the Musical Society, that which took place on the 3rd ult., was unquestionably the best. Haydn's Oratorio, *The Creation*, was performed; and the manner in which the work was executed, showed not only careful training and management by the directors, but great and creditable attention on the part of the artists. The band and chorus numbered about 160, under the able conductorship of Mr. Stonex. Mr. Tunbridge was accompanist; and the principal vocalists were Madame Talbot-Cherer, Mr. George Perren, and Mr. Farquharson. The solos were well given; and the choruses were executed with the greatest correctness and expression.

**GREENWICH.**—The Saturday Popular Entertainments, at the Lecture Hall, under the management of Messrs. Hunt and Thornton, still continue to draw crowded houses. The principal vocalists have been Miss Ellen Glanville, Messrs. Hopwood Leslie, Walter Reeves, F. Thornton, and Weller. The manner in which these concerts have hitherto been conducted reflects great credit on the management.



**GRIMSEY.**—On the 25th November the Grimsey Choral Society gave a successful Concert at the Town-hall. The first part was selected from Handel, and the second part was devoted to Romberg's *Lay of the Bell*. The solos were well rendered by Mrs. Temple, Miss Broadhead, Miss Gatril, Messrs. Smethurst, Liller, Robinson and Reed; and the choruses, under the able direction of Mr. S. B. Smith, were most satisfactorily given. Mr. Kew was leader of the band; and Mr. James Bennett presided at the organ.

**HALIFAX.**—An effort is now being made to renovate the organ in the Parish Church. The instrument was originally one of the finest in the country; and Mr. Hill (from London), who has minutely inspected it, guarantees that for £600 it may be made fully capable of sustaining its former reputation. Mr. Hill's report has been laid before the organ trustees.

**HEREFORD.**—The Christmas Concert of the Choral Society was held on the 21st ult., at the College Hall, before a numerous audience. The programme was entirely selected from Handel's Oratorio, *Samson*. The members of the Society gave ample evidence of the careful training of Mr. Townshend Smith, their indefatigable teacher and honorary conductor, every chorus being given with a decision and energy in the highest degree creditable. The solos were also well sung by the Misses E. and L. Broad, Mr. Robinson, and the Rev. W. V. Duncombe. Miss Ellen Broad's rendering of "Let the bright seraphim," Mr. Robinson's pathetic delivery of "Total eclipse," and the Rev. W. V. Duncombe's singing of "Honour and arms," should be specially mentioned as interesting features in a highly successful concert.

**HIGHNAM.**—The annual Concert of the Choral Society took place in the School-room, on the 16th ult. The principal vocalists were Miss Augusta Clarke and Mr. Abraham Thomas. The choruses and songs were generally well rendered. The instrumental part included the overtures to *Figaro* and *L'Italiana*, both of which appeared to be much enjoyed by the audience.

**HOUNSLOW.**—Mr. F. A. Sangster gave his third Annual Concert at the Town Hall, on the 15th ult. The artists were Miss Constance Vernon, Miss Annie Vernon, Messrs. Lander, Spencer, W. H. Hunt, and Mr. John Cheshire, R. A. M. Several vocal pieces were given with much effect; and Mr. Cheshire (harp), Mr. Sangster (piano-forte), and Mr. Spencer (clarinet), were received with rapturous applause in their respective solos. Mr. Sangster was also highly successful in a ballad, "Let me be near thee."

**HUDDERSFIELD.**—The fine organ in Ramsden Street Chapel, built by the late Mr. Renn, of Manchester, is now in the hands of Messrs. Conacher and Co., of Huddersfield. It will receive considerable additions and improvements, under the direction of Mr. Mellor, the organist, who has headed the subscription list with £50; and, when completed, the new swell organ will be the largest in the town or neighbourhood.

**HULL.**—The Harmonic Society gave a successful performance of Handel's Cantata, *Alexander's Feast*, with a selection of miscellaneous music, at the Music Hall, on the 18th ult. The vocalists were Miss Biles (who fully sustained her reputation as a singer competent to grapple with the highest class of music), Mr. Birtles, and Mr. Brandon; the latter of whom displayed his voice to the utmost advantage in the song, "Revenge, Timotheus cries." Mr. Stephenson conducted; and Miss Hair and Mr. Robert Wilson presided at the organ and harmonium respectively; the band being led by Mr. Fielder.

**LANCASTER.**—The new organ at St. John's (obtained through the munificence of the late Miss Tatham), built by Mr. C. Brindley, of Sheffield, was opened on the 21st ult. Dr. Henry Hiles presided at the instrument, and displayed its fine capabilities with his

usual skill. The choir was strengthened by members of the parish church choir, and the anthem was "O taste and see how gracious the Lord is."

**LEAMINGTON.**—The Philharmonic Society gave its first Concert for the present season at the Music Hall, Bath Street, on the 10th ult. The first part contained a selection from Handel's *Judas Macabæus*, and the second part was secular and miscellaneous. The principal vocalists were Miss Francis, Miss Appleford, Mr. J. Rose, and Mr. J. Barnett, whose rendering of "Sound an alarm," was highly successful. Mr. H. A. Heden led the band; and Mr. R. Ward conducted. The concert was thoroughly satisfactory, and most creditable to the Society, when it is considered that no professional vocalists were engaged.

**LEEDS.**—The Leeds Amateur Vocal Association gave its Annual *Soirée* in the Town-hall, on the 16th ult. Mendelssohn's music to *Antigone* was given in its complete form; and, considering that the Society consists exclusively of young amateurs, the performance was a highly creditable one. The few bass solo recitatives were well sung by Mr. Wilkinson, a well known amateur, and the Rev. G. B. Porteous, curate of Burley Church, read the *libretto* with much intelligence. Every credit is due to Mr. Dodds, the conductor, for the excellent manner in which he has trained the choir. The overture and accompaniments were, on the whole, satisfactorily given by Mr. Haddock's band. An interesting Concert was given at the Town Hall, on the 22nd ult., the programme entirely consisting of Christmas Anthems, Carols, &c. Dr. S. S. Wesley's fine Anthem, "Blessed be the Lord God," and Gounod's new Noël, "O Sing to God," produced a marked effect with the audience; and, indeed, every work, including Dr. Spark's Christmas-piece, excellently played on the grand organ—was in the highest degree successful. The choral music was given by the Town Hall Choir, of forty selected voices, and the solo vocalists were Miss Winder (soprano), and Mr. C. V. Harding (tenor). Dr. Spark conducted.

**LEICESTER.**—On Friday, the 11th ult., a Piano-forte recital of classical music was given by Mr. Landergan (organist of St. Mary's Church, Leicester), at the Temperance Hall, assisted by the following artists:—Madame Martorelli-Garcia and Signor Gustave Garcia. Violin, Mr. H. Farmer (Nottingham), flute, Mr. Henry Nicholson. The programme contained selections from the works of Mendelssohn, Beethoven, Haydn, Hummel, Bach, &c. The local press speaks highly of the programme and the performers. The proceeds of the concert were to be handed over to a local charity.

**LEIGHTON, BUCKS.**—The Leighton and Linslade Choral Society gave a performance of *Judas Macabæus*, on Thursday evening, the 17th ult., at the Corn Exchange. Artists, Miss Susanna Cole, Miss Mary Ann Potter, Mr. E. Lloyd and Mr. Wm. Roebuck. Leader, Mr. Inwards; harmonium, Mr. Anderton; conductor, Mr. Charles D. Mortimer. The concert was, in every respect, successful.

**LIVERPOOL.**—The Musical Society gave its third performance at St. George's Hall, on the 27th November, when the *Creation* was given, the principal vocalists being Miss Cecilia Westbrook, Mr. Kerr Gedge, and Mr. Winn, with full band and chorus. The house was full, and the audience seemed well pleased. The Fourth Concert for the year, the *Messiah*, was to take place last night (New Year's-eve). The two earlier concerts were *Joshua* and *Samson*. Mr. C. B. Herrman leads the band, Mr. James Sanders conducts; and Mr. W. T. Best is the organist. The Eleventh Concert of the Philharmonic Society, which took place on the 1st ult., was a very interesting one, introducing to this audience Mr. Benedict's Cantata, *Richard Cœur de Lion*, a picturesque and musician-like work, well performed by Messrs. Titiens and Sandrina, Messrs. Cummings and Santley, with the choral addition of the practical members of

the society. The second part of the concert was "in memoriam," entirely devoted to the compositions of Rossini, the latest departed of the great masters of music. The Overture to *William Tell* was vehemently encored; and the whole performance was much applauded.

**LUTON.**—An Entertainment, by invitation, was given by the Choral Society, at the Wesleyan School-room, Chapel-street, on Wednesday evening, the 16th ult. Mrs. Bickerton presided at the piano; Mr. Southam officiated as leader; and Mr. Joseph Hawkes as conductor. Mr. John Boutwood performed the duties of chairman. About thirty voices took part in the programme, which was chiefly selected from the standard Oratorios. The solos were given by Miss Kingham, Messrs. Payne, H. Hawkes, and Underwood.

**MANCHESTER.**—The Tonic Sol-fa Association gave a Concert in the Free-trade Hall, on the 12th ult. The choir consisted of 500 certificated singers, pupils of the various classes who have reached a certain point of proficiency; and their singing, in some highly classical music, which severely tested their powers, was in the utmost degree satisfactory. Messrs. J. Lloyd and E. Corkill conducted the Concert; and Mr. Henry Walker accompanied on the organ, and played three solos, which were much applauded. —The Second Concert of the Manchester Vocal Society took place on the 27th November, before a crowded audience. The programme, which contained a choice collection of part-songs, glees and choruses, was excellently rendered throughout: and solos were also well given by Mrs. Moseley, Miss Clelland, Messrs. Lightoller, and James Taylor.

**MARLBOROUGH.**—An excellent Concert was given in the Town-hall, on the 1st ult., by Mr. W. S. Bambridge, A.R.A., organist of Marlborough College. The vocalists were Mrs. H. Barnby, Miss Cecilia Westbrook, Mrs. Osborne Williams, and Mr. Wallace Wells; and the instrumentalists, Mr. Bambridge (pianoforte), and Mr. W. H. Aylward (violinello). The vocal solos were highly successful; and the masterly pianoforte and violinello performance of Messrs. Bambridge and Aylward were prominent features in the Concert.

**MIDDLESBURGH.**—The Choral Society gave a performance of Handel's *Messiah*, on Friday evening, the 18th ult., with great success. The band and chorus, augmented by members of the Darlington Choral Union, numbered upwards of 200, including Mr. T. Harper, of London, the trumpet player. The solo vocalists were Madame Rudersdorff, Miss Sterling, Mr. Cummings, and Mr. Christian, all of whom sang admirably. Considering that the Society has only been in existence thirteen months, such a successful *début* in Oratorio reflects the highest credit on the talented young conductor, Herr Franz Groenings, who is doing much for music in Middlesburgh.

**MUCH WENLOCK.**—The first Concert of this season was given in the Corn Exchange on Friday, the 27th Nov. The principal performers were Mrs. Hayward, Mr. R. Bartholomew, organist of Ludlow, Mr. Bevington, and the Coalbrookdale Glee Singers. Mr. Bartholomew's two solos on the harmonium were well given; and Mrs. Hayward's songs were all encored. The cornet and violin solos by Mr. Bevington were capitally rendered; as were also the glees by the Coalbrookdale party, in a pecuniary point of view, the Concert was a failure; in every other respect it was a decided success.

**NORTHAMPTON.**—On the 8th ult., Mr. Ellis Roberts, the harpist, gave an entertainment at the Lecture Hall, to a numerous audience. He was assisted by Miss Ellen Glanville, Miss Jenny Pratt, and Mr. R. S. Barratt. Mr. Roberts is now making a tour in Wales, accompanied by Misses Ellen Glanville, Adelaide Newton, and Kate Roberts.

**OSSETT.**—On Monday evening, the 7th ult., the members of the Choral Society gave a performance of Handel's *Messiah* in the Assembly-room. The following artists were engaged: Miss Helena Walker, Mrs. Crosland, Mr. Moulding, and Mr. Clifton. The band and chorus numbered seventy performers; the execution of the Oratorio gave general satisfaction to a numerous audience.

**PORTSMOUTH.**—On Tuesday, the 15th ult., the Borough Choral Society gave its annual performance of the *Messiah*, the band and chorus numbering 150 performers. The principal vocalists were Mrs. Conduit, Miss Gertrude Mayfield, Mr. Kerr Gedge, and Mr. Robinson. Mr. Godwin Fowles conducted in his usual efficient manner; and, to the gratification of those assembled, used the silver *bâton* which was lately presented to him by the Society.

**RAWTENSTALL.**—On the 16th ult., the Choral Union gave a performance of Handel's *Judas Maccabeus*. The principal vocalists were Madame Lemmens-Sherrington, Madlle. Meenan, Mr. Nelson Varley, and Mr. Brandon. Madame Sherrington was highly successful in all her solos; and Madlle. Meenan gave the pieces allotted to her with true musicianlike feeling. Mr. Nelson Varley and Mr. Brandon were also most satisfactory in the whole of their trying music; and the choruses were given throughout with a precision and energy which fully justified the high reputation of the choir. M. Lemmens presided at the organ with his usual ability.

**READING.**—Miss H. R. Binfield gave her Annual Concert at the Town Hall, on Tuesday evening the 8th ult. The principal vocalists were, Madlle. Drasdil, Madame Suchet Champion, Mr. Vernon Rigby, Mr. S. Champion, and Signor Caravoglia; and the instrumentalists, Signori Piatti and Tito Mattei, and Mr. Lazarus. Madlle. Drasdil's singing was much admired, and Mr. Vernon Rigby, who made his first appearance in Reading on the occasion, was also highly successful. Herr Wilhelm Ganz was the conductor. The thanks of Reading and the neighbourhood, are certainly due to Miss Binfield for providing so rich a musical treat.

**SALISBURY.**—At the final Concert of the Sarum Choral Society, Haydn's Oratorio, *The Creation*, was selected. The chorus was supplied by the members of the Society; the orchestra (including Mr. Henry Blagrove) was thoroughly efficient in every department; and the principal vocalists were Miss Eleanor Armstrong, Mr. W. H. Cummings, and Mr. Renwick. The performance (under the direction of Mr. Richardson, the Cathedral organist) was, in every respect, highly satisfactory. The room was crowded.

**SHEFFIELD.**—On Monday, the 7th ult., Mr. Freemantle gave a Concert in the Music-hall. The instrumentalists were principally selected from Mr. C. Halle's band, with the addition of two or three performers of local celebrity. Miss Hiles was the only vocalist engaged, and sang several songs with much success. Mr. Freemantle was conductor, and Mr. S. Hles leader of the band.

**SHERBORNE, DORSET.**—On Tuesday evening, the 24th November, a Concert was given by the Sherborne Philharmonic Society, before a large and appreciative audience. The first part of the programme consisted of sacred, and the second of secular music. The principal vocalists were Mrs. Goldsmith, Miss Baumann, Miss Ffooks, Miss Coward, Mr. Howell, and Mr. A. Goldsmith, all of whom were received with the utmost favour in the music allotted to them. Amongst the choruses, "Sing unto God," from Handel's *Judas*, must be especially mentioned. It was well sung, and reflected the utmost credit upon the training of the conductor, Edward Herbert, Mus. Bac. Oxon. — On Tuesday evening, the 15th ult., a Concert was given by the members of the

Sherborne Philharmonic Society, which was attended by a highly respectable audience. The first part of the programme consisted of sacred, and the second part of secular, music. The principal vocalists were Miss Baumann, Miss Coward, Miss Ffooks, Messrs. Howell, H. Goldsmith, Croad, Calder, &c. A part-song, for men's voices, "The Letter," Hatton, received an enthusiastic encore; and the choruses were all well given. We are pleased to hear that the members of the Society are getting up a testimonial for their talented conductor, Mr. Herbert, who spares no labour on their behalf.

**ST. LEONARDS-ON-SEA.**—Miss Florence Braye gave a pianoforte recital to a large audience, at the Assembly Rooms, on Thursday, the 10th ult. She gave selections from Weber, Scarlatti, Bach, Hummel, Mendelssohn, and Liszt, with great brilliancy and finish. Much regret was felt at Miss Braye's retirement from the profession, this being her last appearance. Miss Braye was ably assisted in the vocal department by Miss Fanny Holland.

**STREATHAM.**—A Miscellaneous Concert was given, on Monday evening, the 23rd Nov., by the Emmanuel Church Choral Society, assisted by Miss Mabel Brent, Mr. A. Thomas (a pupil of Mr. J. G. Boardman), and Mr. M. Gardner. The programme was divided into two parts, sacred and secular. Miss M. Brent met with a most enthusiastic reception, and received several encores; and Mr. A. Thomas was also highly successful. The choruses and part-songs were exceedingly well rendered. The Concert was conducted by Mr. W. George.

**SYDNEY (N. S. WALES).**—The Sixth Concert of the Civil Service Musical Society was given at the Masonic Hall, on Thursday, 17th September. There was a mixed choir of 54 voices (the ladies of which are friends or relatives of members), and a band of twenty instruments. The overtures to *La Dame Blanche* and *Der Freischütz*, were rendered with great precision; and several choruses were given with much effect. The defect in the programme was that it contained too many vocal solos. Mr. Douglas Callen conducted, and Mr. W. Stanley was the accompanist. The hall was crowded in every part.

**TAVISTOCK.**—The first anniversary of the opening of the handsome New Church, erected at Titzford, through the munificence of His Grace the Duke of Bedford, was commemorated on Thursday, the 26th Nov., when a very appropriate sermon was preached to a large congregation by the Rev. N. Haly, of Ivybridge. During the service the choir sang King's evening service in F; an anthem, "The earth is the Lord's," R. A. Smith; together with the hymns "Father of Heaven," Beethoven; "Guide me, O thou Great Jehovah"; and a new tune, composed by Mr. G. N. Partridge, the choirmaster, whose labours have been very successful. A *Kyrie* by Haydn, and the *Gloria* from Mozart's 12th Mass were performed as opening and concluding voluntaries by Mrs. Partridge, the organist of the church. On Wednesday evening, the 2nd ult., an excellent lecture on Sacred Music was delivered by Mr. C. V. Bridgman, to a large audience in the Town Hall, in aid of the funds of the National Schools. The illustrations were rendered in good style by the united choirs of the parish church and new church, under the conductorship of Mr. J. F. Thynne, to whom and to Mr. G. N. Partridge, the respective choirmasters, all credit is due, for the result of their efforts. At the conclusion a vote of thanks was passed to all who had helped to such a successful issue. The programme comprised selections from Handel, Mendelssohn, Calcott, Weber, Auber, and Haydn.

**WELLS.**—Mr. J. N. Hemsley lately gave a Concert of Sacred Music at the Town-hall, which was fashionably, but not fully, attended. The selections, on the whole, were most satisfactorily performed. The principal vocalists were Miss Armytage, (who gave

Haydn's "With verdure clad" with much effect), Mr. Kearton (who displayed an excellent tenor voice), Mr. Drayton, and Mr. Hemsley, who sang with much taste and feeling. There was a small, but efficient band, under the leadership of Mr. Ramsey. Mr. C. W. Lavington, organist of the Cathedral, conducted the performance with energy and judgment.

**WENTWORTH.**—On the 3rd ult. a Musical Entertainment was given in the Mechanics' Institute, under the auspices of the committee of the Wentworth Cricket Club. The glees and part-songs were well rendered; and the singing of Miss Harrison and Mrs. House was much admired. Mr. Poller and Mr. Birtle also sang with good effect. The programme was pleasantly varied by duets on the pianoforte, by Miss Massey and Miss Odling, of Hooker Hall, and also a duet (piano and violin), by Miss Falding and Mr. Butcher. The hall was crowded to excess; and the Concert evidently gave great satisfaction.

**WINDSOR.**—On the 10th ult., the Windsor and Eton Choral Society gave its first Concert for the season at the Town Hall, when Handel's Oratorio, *Samson*, was performed. Miss Emily Spiller, although labouring under indisposition, sang with much effect; Mr. W. T. Briggs was highly successful, especially in the air "Honour and arms," and Mr. T. Hunt, in "Total eclipse," received loud and well-deserved applause. The choruses were excellently given throughout, and Dr. Elvey conducted with his usual skill and judgment.

The Windsor and Eton Amateur Madrigal Society, held its first Concert on the 15th ult., when an excellent programme was provided. The complete success which attended the performance of the music on this occasion will, we trust, embolden this young Society to continue its appeals to the public. The members of the association have a brilliant future before them, if they will devote the necessary time and energy to study. The performance was given under the able direction of Dr. Elvey.

**ORGAN APPOINTMENTS.**—Mr. Alfred B. Hassett, to St. Thomas's Church, Charles Street, Hackney Road.

—Mr. Naylin, late of Kettering and St. James's the Great, Haydock, to Rainhill Parish Church, Lancashire.

—Miss Orr, to the Congregational Church, High-street Deptford.

—Mr. Frederic Earnshaw, to King Edward's Schools, St. George's Road, Southwark.

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